

RECREATION

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January 1946

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By A. J. Gatawakas

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A Program Carries On

By Hazel R. Patten

Friends Through Recreation

Children's Theater Goes Traveling

By Patricia W. Royal

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RECREATION

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Play and Worship

MAN DISCOVERS there is something bigger than he is—he worships.
Every man—nearly—worships,
Has something in which he supremely believes.

After worship, daily living is perhaps the most important thing in the world.
Comradeship, affection is, of course, a part of such daily living.

After man discovers that there is something bigger than he is
He wants to do something bigger than he now can.
He wants to become stronger, abler, happier than he now is.
He wants to grow.

Man worships—man plays.
That is the kind of animal man is.
Man reveals himself most fully in his worship and his play,
In what he places first and what he does first when he is free..

Nearly every man not only has something in which he supremely believes, he
also has something he wants supremely to do.
It is of first importance to clear away what holds man back from living.
It is worth while to free man to live.

No man can give another man daily life.
Each man must find his own recreation.
Self-discipline is essential for permanently satisfying living.
Too much help from outside makes for less life.
Though we cannot afford to do too little for man's recreation
Neither can we afford to do too much.
No man should be pushed into living.

There is need, however, to create a free atmosphere that is friendly to living.
Together in the neighborhood and in the community we can care supremely for
living, for long-time living, for life deep, eternal, permanently satisfying.
We can recognize that the more man becomes man the richer his play.
The more man learns permanently satisfying living here and now, from hour
to hour, the nearer he comes to God.
There is no excuse for our keeping any walls that hold man back from being
fully the self he was meant to be.
And play is the great creator of personality, after worship the surest means of
growth.

The heart's desire is for play.
Little children play, live.
Boys and girls want to go on living.
Many families are built on daily playing, living together.
Many men and women go on living until they die.
All men everywhere want to live, envy those who keep on living.

We must keep the element of play and recreation as well as worship in daily
living if we wish it to be worthy of being eternal.
We do not forget the words:

"I am come that they might have life
And that they might have it more abundantly."

HOWARD BRAUCHER

January



Photo by Horace Bristol

Forward in Recreation!

THE SCENE will be Atlantic City. The occasion will be the Twenty-eighth National Recreation Congress. The curtain will rise at 8:15 in the evening on Monday, January 28 in the Cambridge Hall of the Claridge Hotel. This first meeting will be one of three meetings when all the representatives at the Congress will come together to hear outstanding leaders in our national life discuss the outlooks, the aims, the problems, the possibilities of recreation in a nation no longer forced to "drag its feet" by the unhappy circumstance of war. For the rest of the five days during which the Congress will be in session the delegates will come together in groups to discuss the topics of greatest interest to them. The schedule of these section meetings follows:

Tuesday, January 29, 1946, 9:15 A.M.

- Teen-age centers
- Living memorials in the recreation field
- Service of state government bureaus in the recreation field
- Why some playgrounds are successful while others fail
- Recreation in rural areas
- Recreation problems in communities of 15,000 or under
- Recreation problems in communities of about 50,000

Tuesday, January 29, 1946, 11:00 A.M.

- Training recreation workers (in colleges)
- Recreation services for women and girls
- Activity problems (music and drama)
- Use of school buildings for recreation
- Recreation for older people
- How to present a budget for recreation to appropriating bodies
- Planning recreation buildings

Tuesday, January 29, 1946, 2:30 P.M.

- Teen-age centers
- Living memorials in the recreation field
- Service of state government bureaus in the recreation field
- Long-time planning in the recreation field
- Recreation in rural areas
- How to present a budget for recreation to appropriating bodies

Wednesday, January 30, 1946, 9:15 A.M.

- Service of federal government bureaus to state government bureaus and to others concerned with recreation
- Why some indoor recreation centers are a great success and others not
- Training recreation workers, professional and volunteer (in-service training)
- Recreation services for women and girls
- Activity problems (athletics and games)
- Planning recreation areas and facilities

Wednesday, January 30, 1946, 2:30 P.M.

- Securing war recreation buildings for community use
- Service of federal government bureaus to state government bureaus and to others concerned with recreation
- Personnel problems
- Long-time planning in the recreation field
- Special problems in colored communities
- Activity problems (outing programs)

Thursday, January 31, 1946, 9:15 A.M.

- Personnel problems
- Recreation in housing and real estate developments
- Sharing recreation experience with smaller communities near-by through conferences and in other ways
- Telling the story of recreation
- State recreation associations

Friday, February 1, 1946, 9:15 A.M.

- Training recreation workers (volunteers)
- Boys and girls and other clubs
- Activity problems (arts, crafts and hobbies)
- Recreation for disabled servicemen

Summary Sessions

Tuesday Night, January 29, 1946

- Summary of Industrial Conference
- Teen-age centers
- Living memorials in the recreation field
- Service of state government bureaus in the recreation field
- Why some playgrounds are successful while others fail
- Use of school buildings for recreation
- Recreation for older people

Wednesday Morning, January 30, 1946

- Why some indoor recreation centers are a great success and others not
- Training recreation workers (college and in-service training)
- Recreation services for women and girls
- Recreation in rural areas
- Recreation problems in communities of 15,000 or under
- Activity problems (music and drama)
- Activity problems (athletics and games)
- Planning recreation buildings
- Planning recreation areas and facilities

Thursday Morning, January 31, 1946

- Securing war recreation buildings for community use. Purchase of war supplies and equipment
- Service of federal government bureaus to state government bureaus and to others concerned with recreation
- Personnel problems
- Long-time planning in the recreation field
- Special problems in colored communities
- Recreation problems in communities of about 50,000
- Activity problems (outing problems)
- How to present a budget for recreation to appropriating bodies

Friday Morning, February 1, 1946

- Recreation in housing and real estate developments
- Sharing recreation experience with smaller communities near-by through conferences
- Training recreation workers (volunteers)
- Boys' and girls' and other clubs
- Telling the story of recreation
- Activity problems (arts, crafts, and hobbies)
- Recreation for disabled servicemen
- State recreation associations

In addition to group meetings there will be an opportunity for individuals to discuss special problems with one of the specialists on the various phases of recreation, for a consultation workshop will be a part of the agenda of the Congress. There will be, too, a collection of recreation material through which Congress delegates will have an opportunity to browse from time to time. Thursday afternoon has been unscheduled so that delegates who wish to do so may arrange their own special meetings for carrying on, more or less formally, discussions begun at another time.

Accent on Industry

Special sessions of the Congress will be held January 27 and 28 to consider industrial recreation. Beginning on Sunday at a luncheon meeting and continuing throughout Sunday afternoon and evening and Monday morning and afternoon. Representatives of both management and employees will discuss such questions as:

What effect has the end of the war had on plant recreation programs?

Will excess profits tax revision affect the attitude of management toward contributing to the cost of plant programs?

What are proven methods for successfully bringing management and labor together in the conduct of recreation programs?

What is the optimum yearly per capita cost for plant-centered recreation activities? What percentage of this should come from management? Employees? Fees and charges? Receipts from vending machines, etc.?

What are some successful methods developed for cooperation between community and plant programs?

Should all industries be encouraged to develop plant programs or should they be established only when necessary to supplement inadequate community programs?

To what extent should industries be encouraged to provide and operate their own outdoor and indoor recreation facilities?

What are the special problems of small industries?

What are the special problems of industries in one-industry towns which conduct the community recreation programs?

What are some successful methods for developing interest and participation on the part of women employees?

Can office and plant employees be brought together in the same activities or must their programs be organized separately?

These industrial sessions are an important feature of the Congress, a feature whose need was clarified by the increasing emphasis on industrial recreation that came out of the pressures of the war period. Any delegate to these special sessions who can arrange to stay on into the week of the more general meetings will be very welcome indeed.

The Shape of Things to Come

MOST LEADERS OF RECREATION, who in the war years have "built . . . with worn out tools," will welcome the advent of the day when new equipment can be bought again. Delegates to the Twenty-eighth National Recreation Congress will need no special invitation to the preview of the new and improved implements of their trade which will be on display in the Claridge Hotel while the Congress is in session.

Among the Congress exhibitors are the following:

Books

Booth No.

- 13 and 14 Association Press—cooperative book exhibit
18 A. S. Barnes & Company, 67 West 44th Street, New York 18, New York

Crafts

- 19 The American Crayon Company, Sandusky, Ohio
15 American Handicrafts Company, 45-49 South Harrison Street, East Orange, New Jersey
8 Cleveland Crafts, Cleveland, Ohio
9 Educational Materials, Inc., 46 East 11th Street, New York City
5 and 6 Magnus Brush & Craft Materials, 108 Franklin Street, New York 13, New York

Games and Equipment

- 16 The J. E. Burke Company, P. O. Box 367, Fond du Lac, Wisconsin
28 Association of American Playing Card Manufacturers, 420 Lexington Avenue, New York
7 P. F. Frost, 117 Liberty Street, New York, New York
1 and 2 Litchfield Manufacturing Company, Litchfield, Michigan
20 and 21 MacGregor-Goldsmit, Inc., John and Findlay Street, Cincinnati 14, Ohio
10 The Paddle Tennis Company, 200 Fifth Avenue, New York 10, New York
26 J. E. Porter Corporation, Ottawa, Illinois
22 Sells Aerial Tennis Company, 207 Westport Road, Kansas City 2, Mo.
25 W. J. Voit Rubber Corporation, 180 North Wacker Drive, Chicago 6, Ill.
27 O. S. Wilkinson Company, 1400 L Street, Washington, D. C.
24 Wilson Sporting Goods Company, 2037 North Campbell Avenue, Chicago, Ill.
23 Wintark, Inc., 4216 West Ogden Avenue, Chicago 25, Illinois

Swimming

- 11 and 12 Beach & Pool, 425 Fourth Avenue, New York City

The Society of Recreation Workers will have Booth No. 3

Indoor Carnival

By A. J. GATAWAKAS

Director, U.S.O. Mobile Service Club
El Paso, Texas

A MOST INTERESTING, effective and varied Indoor Carnival is put on monthly at the Army-Navy

U.S.O.-Y.M.C.A. Club in El Paso. The adults participating in it enjoy it immensely, but it could also be adapted very easily to teen-agers. Its success was immediately apparent, and since its inauguration it has been one of the monthly highlights of the many program activities conducted here. Each carnival takes on a different atmosphere and theme, depending on the month and season of the year. The October carnival, for instance, typified the Halloween spirit and the gymnasium where it is staged, was appropriately decorated.

Waist-high booths, erected along the sides of the gymnasium, leaving the center clear, are simple, wooden-frame, right-angle affairs. The division between booths is made more complete by hanging gaily colored bunting from the frame to the floor, adding a pleasing color to the scene. Each booth is numbered and contains a different activity or stunt, which is clearly described on a poster hung behind and slightly above the booth.

A volunteer worker has charge of each concession. He briefly explains the stunt to the Carnival "customer," conducts the activity and scores the result on a card carried by the participant. These score cards are obtained at the entrance to the Carnival and include space for the name of the participant, the number of each booth, the score, and a few general instructions. The number of volunteers depends on the size of the Carnival. In El Paso, various civic organizations such as the Lions Club, Kiwanis, Rotary, take turns serving as volunteer concessionaires and hosts. A good master of ceremonies, using a public address system, livens up the Carnival with his steady flow of patter, banter, instructions, announcements, and gentle coaxing to the shy ones to "try their luck."

As a participant enters the Carnival he is given the score card on which the numbers of the booths are listed consecutively. However, he is under no obligation to "try his luck" at the booths in that order. He is perfectly free to skip from one to another as his fancy takes him and at each he is scored on his "luck." At the end of a specified

time-period all the cards are turned in, the total score computed and the winner declared.

The stunts and activities chosen for the Carnival have, by a process of wise and observant elimination, been selected for their interest-appeal and minimum time-consuming qualities. An activity that consumes too much time tends to interfere with the smooth, steady progress of the participants from one booth to the next. To avoid crowding at any particular booth, consideration of the time-element is important.

One attraction in particular deserves special consideration here. As an ice-breaker and laugh-getter it never fails. A large white sheet for a background, an innocent looking chair set in front of the sheet and a bright light focused on it gives added confirmation to the sign reading, "Your Picture Free." A young hostess with a small camera completes the scene. The unsuspecting candidate is seated in the chair, and after a few minutes of the usual "Watch the Birdie" adjustments, the picture is snapped. The effect on the poser is electric—literally. The chair has been wired and the hookup cleverly concealed behind the curtain. A mild, though hilariously effective shock is the result. The hosts usually select their candidates at the entrance to the Carnival and induce them to have their pictures taken first—before their suspicions are aroused. The initiated, meanwhile, watch the regular reenactment of the scene with suppressed anticipation.

A brief description and explanation of the other Carnival attractions follows. These may be adapted to a particular situation, substitutions may be made, or one or more may be eliminated entirely.

Booth Number One—"Test Your Strength"

A pole two inches in circumference and five feet long is laid across the backs of two chairs. The pole is notched and each notch is numbered 25, 50, 75, 100. A ten-pound weight is hung in the first notch. The object is to grasp the pole at one end and lift it off the chair. At each attempt the weight is hung in a higher-point notch, making it progressively more difficult to raise the pole. The contestant is scored according to the notch number on his last successful attempt.

Booth Number Two—"Chopsticks and Marbles—or Beans"

Two swab-sticks are used to pick up one bean at a time from the table and deposit it in a plate. Time limit—30 seconds. Score—10 points for each bean on the plate.

Booth Number Three—

"Bean Bag Toss"

Five bean bags are tossed at a bean bag board with numbered apertures. Score—Total of numbered holes through which bean bag enters.

Booth Number Four—

"Cutting Cards"

Three cuts of a regular deck of cards are given each contestant and total of cards turned up is scored. From two to ten—at face value. Jack, Queen and King count ten and Ace counts fifteen points.

Booth Number Five—

"The Big Blow"

Five lighted candles are set side by side and a few inches apart. The contestant stands the required distance from them and is given three "blows." For each candle put out score ten points.

Booth Number Six—"Shot Put"

Each contestant holds an empty milk bottle on top of his head with one hand and with the free hand picks up *one* bean at a time from a pile on the table and drops it into the bottle. Time limit—30 seconds. Score two points for each bean in bottle.

Booth Number Seven—"Leg Toss"

An upturned chair, with the legs pointing at the contestant. Five rope rings are tossed at the chair legs from a suitable distance and a score of five is counted for each leg ringed.

Booth Number Eight—"Giant Swing"

A small, rectangular frame, set upright with a chain hanging from the top center and a wooden ball at the end of the chain. In the center of the base a tenpin is set. The object is to grasp the ball



"Watch the birdie!"

on the chain (or cord), release it so that it passes the tenpin on its forward swing and bowls it over on the back or return swing. Two tries and ten points for each knockdown.

Booth Number Nine—"Spearing Corks"

A number of small corks bobbing in a tub or other container of water. The object: To spear the corks with a pin. Time limit—30 seconds. Score ten points for each cork speared. (The smaller the cork, the more difficult to spear.)

Booth Number Ten—"Toss Playing Cards in Basket"

A small basket or paper carton is set at an angle

(Continued on page 552)

Recreation "About Faces"

By VIRGINIA FIELD SMITH

WHEN I WAS a child, "recreation" meant playing a game. When I became an adolescent, opinion said that "recreation" had come into its own. It had become synonymous with physical culture or physical education. Today, recreation has taken on new meaning and hence new life, for its very interpretation gives it a universal appeal. The war has done much to promote recreation and to make it a field in itself—an important field and one that interests all mankind.

Recreation in its new connotation is the act of participating in one way or another in something that one enjoys. The meaning of recreation cannot be circumscribed, cannot be limited. You cannot interpret recreation for me, nor can I interpret it for you. I wouldn't dare, for I don't know you; you shouldn't dare, for you don't know me.

When I first entered the recreation field professionally my professors imbued me with certain philosophies. I had to discard some of these immediately when I got into action. Any recreation leader must be flexible, must be broadminded, must be understanding.

One finds in any large group several classes of people according to general recreation classifications. The first group is composed of persons who want to participate actively in "what is going on." It doesn't matter what the activity may be, this group will always take part. They enjoy participating or they have been so well trained in group activity that they take part naturally. Generally speaking, this group comprises most well-adjusted people. A second group is composed of persons, who have just as much fun as the first group, but who never participate actively. They are the on-lookers. In one hospital in which I was in charge of recreation, it was our custom to use a group of folk dancers for the entertainment of the patients. In spite of the fact that nearly all of our patients were orthopedic the recreation hall would be filled with on-lookers who participated vicariously in the fun. A third group is ever present and the recreation leader is ever conscious of it although it is a small group. This is the group which will participate neither actively nor vicariously. It is composed of persons who sit on the side-lines and criticize adversely and audibly, who prance in and out

making as much noise as possible on each exit and entrance, who try to throw cold water on the pleasure of others. This is the minority group that has to be reckoned with. Its members usually are having a grand time and later their discussions of the entertainment do much to publicize it. Psychologically speaking, of course, the root of this group's trouble is its own desire to be the center of attraction and its lack of ability to adapt itself to the norm. Actually these manifestations constitute the recreation of this group.

It would be impossible to enumerate here the phases of recreation. I have found that a recreation hall is in itself a school for the leader. In one hall a thousand men a day—men from every walk of life—passed through its portals. I was constantly amazed. Here recreation tools of all description were available. Activities of all types went on simultaneously. One group played pool or billiards all day long every day. Their interest never seemed to wane. In another part of the hall, other men played sedentary games—checkers, rummy, casino, cribbage, pinochle, chess. Others read. Some just sat. Some slept. Some played swing or boogie on the phonograph, others played classical music. Ping-pong and shuffleboard addicts were active. The art corner was filled with sketchers, water colorists, or "doodlers." The craft tables were thronged with those who loved manual arts, men engaged in making things of aluminum, string, shells. There was the inevitable group that marched in and out, in and out, who did nothing except criticize. Lying in the sun may be recreation to a city boy but to a farmer lad who plows in it daily—well, it probably isn't. Reading the "funnies" may be recreation to a million Americans, but to me—well, it just isn't. Jitterbugging may be recreation to the average bobby-soxer but to the average adult—well, it just isn't.

There are, broadly speaking, only two types of recreation: recreation in which one may participate and spectator entertainment at which one just looks. Fortunately, those of us interested directly in recreation as a field in itself believe that the participation type is beginning to take precedence over the spectator type, although it will never com-

(Continued on page 558)

A Program Carries On

By HAZEL R. PATTEN
Seattle, Washington

ASK A BOARD MEMBER of Seattle Junior Programs Inc. why she is proud of her organization and her answer would undoubtedly be something like this, "Because we have been able to bring six seasons of fine entertainment to the children of Seattle. Because we have helped to effect a recognition of the cultural needs of our children. But most of all we are proud because we didn't 'fold up' when war conditions made folding up seem like the only sensible thing to do. Instead we geared ourselves to a community at war and did a job."

What seemed like insurmountable objects in January 1942 have actually proved stepping stones to greater community service. The group of women, mostly mothers, who incorporated as Seattle Junior Programs in 1939 had really but one objective—to introduce their children to the "living theater" by bringing to Seattle the excellent productions that were being toured by Dorothy McFadden's Junior Programs organization of New York. The Seattle Junior Programs of the war years, with no touring companies available, has encouraged the development of local children's theater, has given help in bringing cultural experience and healthful occupation to the children in the city's overcrowded war housing projects, parks and public school play centers and has sponsored the only contest for children's plays in the country.

Meeting a Challenge

Members of the Board well remember the emergency meeting that was called after Pearl Harbor. The war was very close to Seattle in those early days of 1942. The Japs were well dug in

to their not too distant Aleutian strongholds and the possibility that they would swoop down on the little defended Northwest was more than a dream of alarmists. Under the circumstances was it not advisable to dissolve for the duration, to write Junior Programs off as a war casualty? Touring companies could, of course, no longer make the cross country trek and even if they could there would be no way to show them as the organization had been advised by the authorities that any large gatherings of children in the downtown areas were counter to the city's defense policy.

Those women who met that day, conditioned by weeks of darkened streets, the intermittent raucous howls of air raid siren tests, of black-out curtains and constant radio alarms were a little dulled to their mission of bringing "culture" to youth. To live, not the manner of living, was the primary concern. It is little wonder that the "ayes" appeared to have it when the question of suspension of the organization's activities was ready for the vote.

It was then that Miss Helen had her say. Miss Helen was one of the minority non-mother mem-

Junior Programs furnished leaders for crafts



bers of the group. Many years as supervisor of primary education in the public schools had qualified her to sit on that board. A mild, sweet faced little woman, edging close to retirement age, she had never before raised a minority voice in this group. But there was a determined quality in the voice that halted the final vote and asked for further discussion, and there were surprise and disappointment in the tone in which she spoke when given the floor. "Ladies," she said, "up to now you have always shown initiative and vision. You have talked about ways of enriching the lives of our children, and, moreover, you have actually done something about it. And now with the first distant rumble of a gun you are ready to run and abandon the foundations you have built. I am disappointed. We all know that in a world at war, and a world recovering from war, children need, more than ever, those things of beauty that will draw their eyes beyond the ugly realities of the moment." Miss Helen made one of the best speeches of her life that day. Certainly it was effective, for when the final vote was taken there was no single dissenting voice to the decision that the Seattle Junior Programs should "continue to

function in whatever way possible to bring cultural experience to the children of the community."

Program at War

"Whatever way possible" became the question. And it wasn't an easy one to answer. No large gatherings of children. No downtown theaters. The only possible answer was smaller groups in residence areas. The first wartime season was spent in experimenting. Actors and directors were recruited locally. Several plays and ballets were produced and toured to the school auditoriums in various sections of the city. War's curtailment of transportation made even this limited program impossible. The solution of the problem was a rather obvious one—or, at least, so it seemed after events had proved it successful. An agreement was entered into with the community theater, the Seattle Repertory Playhouse, to produce plays chosen by the Junior Programs committee.

Seattle Junior Programs had had from its inception the wholehearted support of the Seattle Public Schools. Due to the non-profit nature of the undertaking the schools had even agreed to conduct the ticket sales and had built up for the organiza-

Theater for the children of the community



tion an audience of more than five thousand season ticket holders. To accommodate this audience in the community theater, with its seating capacity of 430, it had been necessary to extend the run of each play, of which there have been four to a season, to more than two months with two performances each Saturday. This meant sixty performances last season, every one to capacity houses which saw with delight such plays as *Little Women*, *The Emperor's New Clothes*, *Aladdin*, *Radio Rescue*, and *Bobino*. This season's productions include *Tom Sawyer's Treasure Hunt*, *The Christmas Nightingale*, and one of the prize winning plays of the Playwriting Contest, *Once Upon a Clothesline*, a delightful fantasy by Aurand Harris, of New York City.

The idea of sponsoring a playwriting contest grew out of the realization, now that it was necessary to find suitable children's plays, of the terrible paucity of material in that field. Contest rules were set up with the help of Dr. George Milton Savage of the University of Washington, who was then Chairman of the Board of Governors of the American Educational Theater Association. Two hundred and fifty dollars prize money was appropriated by the organization. To lend added incentive one of the country's largest play publishing houses offered to publish prize winning entries. Last season there were twenty-nine plays submitted, from almost as many states. Prizes were awarded to three of the playwrights and one received honorable mention. Because of the widespread interest and the excellent results it was voted to repeat the contest again this year and from all indications many more manuscripts will be submitted. Seattle Junior Programs feels that if it can be instrumental in encouraging good writers to contribute to the literature of the children's theater it will have justified its existence, and the many hours of work its members have so willingly given.

Meeting New Needs

Seattle at war was a feverish industrial center, which called for the services of thousands of workers from all parts of the nation. The population jumped about twenty-five per cent in a matter of months. This meant a comparable growth in the number of young people and a consequent overtaxing of the personnel and facilities of schools, parks and play centers. Furthermore, it brought a new problem which the community was not equipped to solve—the problem of children of thou-

sands of working mothers in after school and vacation periods. New housing areas came into existence with populations equal to small cities—and in these areas the majority of women, as well as the men, worked in the war plants.

Seattle Junior Programs recognized a challenge in these conditions. In 1943 its members volunteered to assist with a program of storytelling, music and creative dramatics in several of the housing projects. So much was good, but it was not enough. In the summer of 1944 it was decided to dip into the financial back-log of the organization and engage trained leaders. Accordingly, at four of the housing projects classes were established in creative dramatics, music, and arts and crafts. Leaders were also provided for drama classes in eight of the public school play centers.

Results of this activity were considered sufficiently encouraging to justify a doubling of the budget item for the summer of 1945. However, the Recreation Department of the Seattle Parks, under the direction of Mr. Ben Evans, secured Lanham Act funds to carry on the work that had been inaugurated by Junior Programs. Mr. Evans asked, and received, the help of the organization in procuring the trained personnel to carry on the program. A new and very satisfactory instruction method was devised; teachers of drama, art and music made up a "team," moving from housing project to housing project, coordinating and correlating their activities to produce a better rounded and more meaningful program.

Relieved of expense in the housing projects Junior Programs increased their help in the public school play centers. The organization engaged three drama teachers, trained in the Department of Drama in the University of Washington, to work under the leadership of the head of the Public Schools Extended Services.

Music

For three years Junior Programs has joined the Junior Red Cross and the Seattle Park Board in financing a continuation of school orchestra activities into the summer vacation months. The supervisor of music in the elementary schools gathers the young musicians together in several of the park fieldhouses and, in spite of the many competitive diversions that summer brings, produces an ensemble that does great credit to his direction. One of the things that keeps the youngsters "on the job"

(Continued on page 558)

Parks and Recreation in the Postwar Period

By J. C. DRETZKA

AT NO TIME in the past have we in the park and recreation field had greater opportunity than we have now to impress on our communities the importance of our park and recreation systems. We must get our plans before the public—before our communities—now. We must arouse their interest in our work by inviting their suggestions, their thoughts, their ideas on what in their opinion is most necessary in the way of parks and recreation, best to serve them, their children, and, above all, their loved ones now in our armed forces.

The day of opening parks in March or April and closing them in October or November is over. Today our people look to the park and recreation centers to serve on an all-year basis, and any system which does not fill the need definitely, does not recognize its full responsibility. Therefore, plan your structures and your facilities, as well as your employment setup, to serve throughout the entire year.

Because we are a governmental function, our public is highly critical. We must operate our business on a *service* basis, and the best relations we can obtain with our public are based on what we do and how we do it, and what we say and how we say it.

Land the Starting Point

When we think of what we should do, we quite naturally think first of all of our plans. In the discussion on "Postwar Design and Development" at the meeting in Indianapolis, Mr. Houston of Dallas, Texas, declared that "since land is the starting point in postwar designing, it behooves each of us in this business to start with the over-all land plan. There are rules recommending practices and suggestions arising from the planning committee of the Park Institute itself, from the National Recreation Association, and from other inter-

ested organizations, on the distribution of park areas, and these rules are rather easily applied if we are designing in a new area before development has taken place. But if we attempt to apply an over-all design to an area already developed we run into complications, with the result that we often find ourselves stymied because of the excessive cost of finding sites at the proper location. A factor in park design for municipalities which, it seems, is commanding more and more interest from the National Park Service and from educators, is the retaining in public ownership of large reservations around densely populated areas."

There are individuals holding land which is not profitable to them, and they will frequently exert every effort to convert that land into parks. If an over-all plan is made, it will prevent the possible purchase of such lands.

In our enthusiasm to plan for the boys who are returning, we must remember not to build beyond our ability to maintain. As Mr. Houston stated, "a financial plan of development should be fitted into a financial plan of operation."

Swimming

Swimming, either in pools or at beaches along

Parks for use in summer . . .



Courtesy Oglebay Park

rivers and waterways, is now recognized as one of the most popular recreation activities. While some communities have done a great deal in the establishment of this healthful sport, many more communities should give consideration to it. I am certain that the returning serviceman, because of the emphasis placed on the necessity of knowing how to swim, has been impressed with the importance of that fact for he is acquainted, to some extent at least, with the great number who were not so trained in the past.

He knows that in the physical fitness program swimming is of paramount importance.

In too many communities swimming is provided on the basis that it must pay for itself. It is my opinion that if we carry that idea too far we will only prevent a great many youngsters from learning how to swim, whereas we should actually be putting forth every effort to provide all children of school age with the opportunity to swim. And we should do so without forcing the child to incur any hardship in order to learn because of the imposition of a fee.

In an address delivered before the annual convention of the Illinois Association of Park Executives, Mr. Dretzka, who is the Executive Secretary of the Milwaukee County Park Commission, asked the question, "Where, in all of the postwar planning which is now being done, do we of the park and recreation movement have our place?"

Here, in condensed form, is Mr. Dretzka's answer to his own question.

In Milwaukee we have opened up swimming pools in the heavily congested districts, and our police have reported that when these pools are open their problems during the summer period are practically nil, as all of the children seem to expend their surplus energy

in swimming at the pools and beaches. We provide swimming for children in enclosed pools at a charge as low as $3\frac{1}{2}$ cents by selling books of tickets. We have free periods in the morning and, of course, the lake beaches and wading pools are free at all times. We feel, however, that this is a good investment and a contribution to the control of delinquency and vandalism and other problems which are encountered by our Police Department. Swimming classes are conducted three mornings each week during the swimming season, and these classes are very well patronized. There is no charge for instruction.

For Picnickers

Our greatest opportunity in serving the greatest

. . . and winter



Photo by U. S. Forest Service



Courtesy Tufts College

Space for picnickers

number of people is in providing accommodations for picnickers and picnic groups. Much can be done here which will not involve any great expenditure of money but which will make many friends for our park systems. And one thing that you can give thought to in your postwar planning is the erection of dance platforms in certain park areas. There are great numbers of younger people who do like to provide their own music, and if you can accommodate them in this respect you will add to their enjoyment. I find that the large industrial picnics which formerly always used private groves and picnic places are now coming into our public parks, for apparently our accommodations more nearly meet their requirements than do those of the private picnic groves.

Gardening a Form of Recreation

Because we felt that we were assisting in the war effort, a large number of us planted victory gardens. People as a whole have become accus-

tomed to their victory gardens and have grown to realize how much fun it is to grow the things that they can consume, so that any number of those who took up this gardening project as a wartime measure have now come to accept it as a recreation activity suited to their particular age. In many cases every member of the family—wife, husband, and children—all are participating in the planting and care of these gardens. This should be encouraged in our postwar period.

Botanical Gardens

An appealing feature, and one which almost any community can afford, is a botanical garden. The botanical garden is designed to give enjoyment to the general public and to act as a constant source of practical inspiration to gardeners. Demonstration of the proper use of trees, shrubs, and herbaceous material in relation to each other and to the background serves as a guide which may be fol-

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The Arts as Recreation

By PORTER BUTTS

Director of the Wisconsin Union and
Division of Social Education
University of Wisconsin

TOO LONG has recreation been thought of as physical activity—especially as sports for the young. You who are leading recreation programs do not think of it that way, but just ask the average person. To him recreation and sports are synonymous. The arts are over in some quite separate, distant category.

And what a pity! People miss so much that could be important to them and satisfying to them if they also thought of art as "recreation." But they rule out music, drama, art, literature because they sound high-brow; crafts because they suppose crafts take some God-given skill.

The inescapable fact is that most people past their twenties aren't as competent in sports as they used to be, and they grow less interested as the years go by. People over thirty comprise most of any population and there are always plenty under thirty — more than we suspect sometimes—who are not up to a sports program. If these folks are not to be left with the radio and the movies and their cars as their only leisure resources, then the arts are a must. But the arts do not find their rightful place in a recreation program just to give something to people who can't do anything else, valuable as that may be.

Granted that no effort should be spared to have physical well-being, over the sweep of time and considering the widest implications for the community, the nation, and for people everywhere, what is more important than the arts? Leonardo da Vinci said, "A nation's art is its soul."

In the last analysis, when everything else is forgotten, what remains is our culture. What we remember about a people or about an age is its art—the temples of Greece, the painting of the Italians, the music of the Germans, the plays of England's Shakespeare. These are the works of men that inspire us with respect and understanding, that foster high goals of our own. Theirs is the message that endures, not merely reminding us of ages

past, but as a force present and active, as a compelling summation of all the best lessons that men have learned.

From the time of the first elemental human activity, when the cave man pictured his world and his hopes on the walls of his cave, creation and self-expression in rhythm and music, pictures and words have been a universal longing and satisfaction of men.

If we are to satisfy this universal impulse; if we are to understand the peoples of other places and times, when understanding is so desperately needed; if we are to win any distinction by which we will be remembered ourselves, we'd better have the arts.

Who Will Do the Job?

It might as well be said at once that an art-minded community does not spring up over night in response to a call for art support or art activity, however spectacular. The process is slower than that. Who is to do the job and how? The schools and colleges are certainly one agency. I do not believe, however, that an environment in which the arts will thrive can be created

merely through the usual pattern of school courses. The number who take art courses is too limited, the period of influence is too short, and the approach is too abstract. The music, art, and drama departments are often too pre-occupied with technique to open up the question of the enjoyment of art. The arts, if they are to have real significance and vitality, must be identified with daily living, something people want to have and to do right along—not the occasion for classroom study or a rare and unwilling visit on some Sunday afternoon to a silent, hollow museum, to look over the shoulder of a gloomy guard at the great, but untouched picture.

This is where the recreation agencies of the community come in. I am not sure that I can say anything that will be of the slightest practical value to you who are steering recreation programs. Backseat drivers are not too helpful as a rule. But

it's fun to be one, and as long as you have given me the chance I will risk bringing forward a few miscellaneous, perhaps eccentric, points of view to see what you think about them.

Art for the Sake of People

First, let's not call them "fine" arts. That scares people. It means uplift, the unattainable, the ivory tower, something not for me. I don't mind if we don't even call them arts. Let's say "recreation." And we will open the doors to what otherwise may be closed minds. Fortunately, people have no inhibitions about recreation.

Second, let's have art for the sake of people rather than for art's sake. Too many leaders, especially those trained at universities, get all wrapped up in the techniques of music, art and drama. Perfectionism in the play, concert or painting becomes the important thing, and giving individuals a chance to grow and an interest and a satisfaction they can pursue for a lifetime falls by the wayside.

This does not mean that the programs have to be third-rate, inept and dull. Or that they have to cater only to established popular tastes. There is a group of children in Madison, Wisconsin, who have the time of their lives playing in string quartets. Kindergarteners play Bach Minuets, third and fourth graders Handel Fugues, and fifth and seventh graders Brahms' Hungarian Dance with the same enthusiasm that other children sing rounds. And they're good. Just average kids, but they get very good.

I noticed that last spring Richard Davis, Milwaukee's rather tough drama critic, was enthusiastic about the Sheboygan Community Players' serious production of *Tomorrow the World*. To me, that's a good thing. In the long run people like to be associated with an enterprise that goes well, one in which they become better performers than they were when they started, and one which is good enough to attract an audience and appreciation.

The nature of the arts is that they are communicative. Whether participants be small children or adults, to have the most fun out of drama, music, art, there must be someone to talk to—an audience. But to have an audience beyond charitable relatives, the stuff must be reasonably good. My thesis is that even the average person, as with the child quartets in Madison, can become good enough to



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justify an audience if he has a good leader who cares about average persons.

Participation Plus Observation

Third, personal participation, learning by doing—as we all know—gives the greatest satisfaction, the lasting appreciations. But let's not undervalue the usefulness of the spectacular program. Many great art and music centers which believe firmly in "doing it yourself" also have as their purpose making people aware that other art or music exists, and to lead them to see and hear the works of artists far greater than the local people are likely to become. Inspiration from others, hand in hand with performance in the arts, makes an impression more lasting than does either approach alone.

Why not major concerts, important art exhibitions, big names in lectures and the theater world presented by the public recreation department? Let's play second fiddle to no one—just because we are "recreation" and "public." Don't undervalue, either, the prestige-giving benefits of an important program. It will help you win attention and respect for everything else you do.

But most of all, as Edward Drummond Libbey, the founder of Toledo's Museum, said in his famous museum creed, remember that "No city is great unless it leads its people out of the bondage of the commonplace."

Recreation Departments as Stimulators

Fourth, the recreation department can do a lot in the arts field, but it can't do it all. There are always questions of facilities, staff and budget. But it can usefully relate recreation and its own program to the going art life of the city. It can encourage interest in and attendance at concerts, art exhibitions and plays elsewhere in the city—by listing such events in the weekly recreation calendar, by posting notices on recreation department bulletin boards, by allying its demonstrations and

discussions with a forthcoming event, by showing other art groups that it is interested and cares.

Indeed, it can give active sponsorship and aid to such art groups. Take, for example, the Westchester Recreation Commission operating in the little town of White Plains, New York, but serving art interests throughout the county.

The Westchester Recreation Center provides a sheltering roof and headquarters for many county art groups. The Arts and Crafts Guild presents its exhibitions there. The Westchester Symphony Orchestra and Chamber Music Society give their concerts in the auditorium. The Drama Association is invited to bring its thirty little theater organizations to the Center for an annual tournament of one-act plays.

Any group of citizens can organize a craft group and obtain expert leadership from the Center. Hundreds of school children and adults from all over the county send in their pottery to be fired in the Department's kiln.

In all these enterprises it is the purpose of the Recreation Department to initiate an art project and turn it over as soon as possible to a private committee or other local control, or to give encouragements and assistance to an organization already attempting to do a job.

We all know how many art organizations falter simply because they cannot count on having continuously a moving spirit to do the necessary leg work. Westchester recreation officials recognize this to the point of providing on their staff four leaders who act as secretaries and executives for some fifteen civic music, drama and craft organizations. They keep the wheels turning and interest alive. To me this is a very useful idea and a valuable contribution. It vastly expands and

greatly stabilizes the role of the arts in the community and undoubtedly it makes people think constantly of art as recreation.

Pioneering a Program

Fifth, let's not wait for people to "express an interest" before we try something. We tie ourselves to a stake sometimes, letting, as we say, "the program grow out of the interests of our clientele." There's an old proverb: "Whom you don't meet you do not marry." I have no doubt that Westchester's annual music festival or its group in creative writing would never have happened if someone on the recreation staff had not brought the idea forward, willing against odds and lack of interest to demonstrate the possibilities . . . no doubt but that the children or their parents in Madison would never have wanted, or even thought of, string quartets for four-year-olds if someone had not actively sold a bill of goods.

Then there's the case of our workshop at the Student Union at the University of Wisconsin. No Union had ever included an arts and crafts shop. Certainly students did not ask for one. One student came to me with a proposition to start one; and she wanted a job. We gave it a try. The girl was put on the job. She hung a sign over the door, "Each one to his own bad taste," and a few students wandered in. That was thirteen years ago. Now there are thirty to fifty students in the shop every afternoon — on the pleasantest sunny days, during football games, and even when they should be in class—painting, modeling in clay, firing ceramic jewelry, making Christmas presents in leather, felt, and metal. You couldn't pry them loose. The shop filled not an *expressed* need but an *unrealized* need.

The shop exemplifies, too, not only how one's leisure can be fully absorbed in art but also how worthy contributions to art can grow out of local circumstances. Art is not somewhere else—in the great metropolitan centers or enclosed in a book on artists. It is to be found all about us.

One student got interested in the design elements found in the painted decoration of old Norwegian chests and chairs and textiles plentifully scattered over Wisconsin. With the help of our shop director she set out to record them and preserve them.

She has silkscreened the most interesting designs — learning much about the

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Creative Recreation

By VIOLA C. BROSKEY

Recreation Unit Head

Forest Glen

Walter Reed General Hospital

T HAS LONG been known that curative values lie in creation.

This truth is being reaffirmed every day in work with convalescing servicemen. Poster-making is a series of creative processes, from the conception of the idea through its execution, involving arrangement, choice of color, type of lettering, balance, and repetition. In a Military Hospital where there must of necessity be sameness of color, routine, regulations, and uniformity of dress, this activity gives the patient opportunity to be an individual with emphasis upon creative and free use of color. It makes possible a constructive outlet for that very strong urge "to express self,"

which, because of the limited opportunities in close group living, could very possibly be displayed in ways detrimental to the man and annoying to others.

Creative work calls upon the resources of the individual. It increases his capacity to visualize and does much toward directing his thought away from his own problems and toward constructive endeavor. If a leader finds joy in creating, that joy will become contagious in the class. She must not dominate but she should stimulate the imagination of the men, subordinating her own ideas to those of the group.

This activity is peculiar in that it contains po-

Poster-making has curative values for convalescing servicemen



tentialities for both individual and group work. The work is individual, done in a group, where suggestions and assistance are naturally given by the group and easily accepted by the individual. The leader must be ready and able to give help when and if the required help is not forthcoming from another member of the class. This group interplay of "help one another" is important but something to be subtly controlled, because if over-emphasized, it will tend to detract from a man's sense of achievement and personal worth, both vital factors in developing a feeling of security and reestablishing social stability.

Activity never lags because of the constant influx of new material to be publicized. Each day brings new problems and challenges, yet enough of the familiar to prevent a patient's feeling overwhelmed or defeated. A dominant part of this source material has pleasant connotations and associations with emphasis upon fun. These implications create a similar working atmosphere in the group, which in turn creates desire on the part of the individual to repeat this pleasant association, and by such repetition, he puts forth greater effort and thus acquires greater skill.

With adults, the leader cannot adopt the old schoolroom technique of standing by and watching the class at work but must be as one of them. In so doing, she demonstrates ability and good working habits. She sets a standard. Demonstrated ability on the part of the leader is essential as no individual is willing to use his time and energy working with a leader in whose ability he has no confidence.

The instructor must be very careful not to demand perfection but rather to supervise the work at the level of the individual's work efficiency, because the available energy can be strengthened only by its full utilization. These are the almost universal remarks made by the men upon their initial entry into the poster class, "I'm no good at this. I'm nervous. I'll ruin it!" Patients in the class who have had the same experience have an answer to this: "You can't spoil a poster at Forest Glen. Miss Broskey says so. If your hand shakes, make the letters fatter. If you spill a blob of paint, just cover it up with a star or something. If you spill the whole bottle, fill in the background. It's simple."

From then on a newcomer feels little hesitancy. He realizes before he starts that mistakes are part of the job and he already knows the remedy. Soon those accidents which appeared in the beginning

of his career become a thing of the past because of increased confidence and skill. When a man has joined the class, he is free to choose his own job, that of drawing and painting a large poster, or merely painting in ward program headings, mimeographed from an original cartoon, conceived and executed by one of the group. No one knows his limitations better than the man himself. Therefore, by his own choice, he may decide in favor of the simpler job. Later, when he has become more adequate, he may ask or the leader may suggest that he try a more difficult task. His is the decision to accept or decline.

These posters are advertising programs to men, and the leader must never forget it. She must encourage them to create ideas and slogans with a premium placed upon originality and humor. To create these themes, a man must draw upon his own resources; and at times, the resources of the group. Often one poster represents the pooled thought of several individuals. One stimulates the other's thinking and together, they produce.

When the variety show, "Consolidated Mess," played at the hospital recently, the poster makers got the fact across with a poster depicting a girl with exaggerated attributes, sharply opposite to those of every GI's dream girl. Above it glared the caption, "Consolidated Mess!" They announced the arrival of the SPAR Band with a picture of a drooling wolf and the accompanying title, "Wow! All Girl Band." Another popular show was advertised with a large drawing of a poker hand entitled, "Another Full House!"

The ward program headings to which the weekly schedule of events is attached also show masculinity and thought. One patient, by humorously depicting his own experience, may bring to many others the realization that their feelings are not peculiar to them alone; but on the contrary rather universal. This is certainly a step in the right direction.

Work of this kind makes possible a very tangible basis for improvement and growth as the patient views his work, compared to the work of others and his own previous efforts. It also provides concrete evidence of achievement, essential to the establishment of self-confidence. Then, too, it gives the man an opportunity to give service by contributing unselfishly to the whole. This is of vital importance, particularly in a hospital, where the emphasis is almost entirely in the opposite direction—service to the man.

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What They Say About Recreation

"**M**USIC IS A SPIRITUAL need not only of those who can pay \$3 or \$5 a ticket, but more so for the simple worker who, though unable to pay, is just as much an aristocrat of the spirit."—*Sergei Koussevitsky*.

"The search for some kind of spiritual base and the rising tide of impatience with the willfully obscure and the esoteric are certainly two of the strongest currents that are setting in to affect the character of writing in our time."—*J. Donald Adams* in *The New York Times*, November 19, 1945.

"Keep young folks occupied in their spare time, give them plenty of elbow room for play, stimulate competitive sports, and half, at least, of the youth problem is solved."—*Robert Moses*.

"Play skills give the parent a closer and more effective relation with children and enrich family life."—*Joseph Folsom* in *Childhood Education*.

"Democracy or good citizenship comes not from a course but from a teacher; not from a curriculum but from a human soul."—*Jacques Barzun* in *The Teacher in America*.

"Citizenship cannot be taught as a cold, abstract thing. It can be taught best through doing things together that yield joy; through playing together."—*Tam Deering*.

"Recreation attempts the delicate task of co-ordinating and developing a complete individual—a social being."

"Our crude civilization engenders a multitude of wants, and law-givers are ever at their wits' end devising. The hall and the theater and the church have been invented, and compulsory education. Why not add compulsory recreation?"—*John Muir*, November 12, 1876.

"Towns are held together more by religious, social and recreational attractions than by plain business transactions."—*U. S. Commerce Department*.

"All over America belief must be strong that the recreation way is the saving way. All over America the belief must be strong that the coming together of our people, both in seriousness and in play, is basic to a sound democracy."—*Harry A. Overstreet*.

"It is better to light one small candle than to curse the darkness."—*Confucius*.

"Remember that happiness is as contagious as gloom. It should be the first duty of those who are happy to let others know of their gladness."—*Maurice Maeterlinck*.

"Planned recreation and play together do more to dispel group hatreds than any other force except disaster. We shall have to purge ourselves of these hatreds either by learning to work and play together or by going through war and death together."—*Malcolm Shaw*, University of Minnesota, in *Survey Midmonthly*.

"Fuller use should be made of the recreation facilities of libraries, parks and playgrounds, and these facilities should be extended."—*Dr. Floyd W. Reeves*.

"Anyone who is interested in means for releasing tension must be as interested in creative and diverting recreation as in periods of let-down and repose. The crying need for our society, however, is that the heralded recreation shall have in it lots of fun and jollity to offset the seriousness of our work."—*Josephine L. Rathbone*.

"Recreation should be regarded and conducted as an educational and cultural force. This, of course, is merely saying that it should be recognized for what it really is. The character of the American people and of their civilization will no doubt depend as much on recreation as on education."—*George S. Counts*.

"Half the world is on the wrong scent in the pursuit of happiness. They think it consists in having and getting, and in being served of others. It consists in giving and in serving others."—*Henry Drummond*.

Friends Through Recreation

THREE HUNDRED YEARS ago—more or less—a boatload of immigrants set foot for the first time on the soil of a "new" world. They brought with them their customary way of life—their songs and their dances, their patterns of speech and dress, their ideas and their crafts. They found a land of wilderness and swamp, of wilderness and rock. They found a people alien to them and their ways, fitted to cope with the swamp and the rock, fitted by their pattern of culture to live in the wilderness. The newcomers fought that native folk, but they took from the Indian what they needed to make a life in the world they had come to conquer.

Throughout the years that followed the first landings of Europeans on the continent of North America—the decades, the quarter centuries, the centuries—the number of immigrants was increased many hundredfold by people from Europe, from Asia and Africa. More boatloads came from France and Holland, from Spain and Sweden. Irish and Scotch, Swiss and Finns, Italians and Hungarians and Germans and Chinese and Austrians, dark skinned and light skinned, man and woman, bond and free, rich and poor, came to the western shores. Each group brought a gift to the new land—a gift of song or legend, of dance or language. The gifts were woven into the pattern of a new land and a new people, became a part of the warp and the woof stretched upon the loom of half a continent.

In time the old customs were integrated into a new culture, their origins often hidden by the gathering of the years. The people lost their awareness of the gifts, forgot that they were in debt to the givers. The givers themselves sometimes forgot their origins. The heritage of an older world was often brushed aside, belittled, disregarded, until in recent years we in the United States have become once more aware of the wealth of varying cultures lying on our doorstep. Here and there

groups of people have begun to search out the sources of those cultures and to make use of them before they are lost.

There is still much to do. Rachel Davis-Dubois speaks of "the creative use of cultural differences," and her words stand as a challenge to recreation leaders everywhere, for the fabric of these "cultural differences" are songs and singing games, crafts and stories and dances—the very stuff that recreation programs "are made on."

The challenge is there, too, because of the charge laid upon the recreation leader to use his skills and his leadership to bring to his community a richer and a fuller life, to help the foreign-born make for himself a *fitting habitation* and a home, to give second (or sometimes third or fourth) generation Americans a reverence and a respect for race and language and the traditional backgrounds of music and dance that are too often lost in the desperate human mob-need to "be like everybody else." There is no better way, perhaps, to bridge the gap between native and foreign-born citizens, or between foreign-born parents and their American-born children than to emphasize the gifts the minority groups have brought with them to build our North American culture, that they may all become friends through recreation.

These are weighty arguments in favor of making full use of national materials in the recreation program. To them must be added another argument, equally weighty though less unselfish. For any local program will grow in variety and richness if such cultural backgrounds of other nationalities are probed and used with skill and intelligence on the playground or in the recreation center.

The United States is a "nation of nations," built over the centuries by immigrants who have brought to these shores the culture of many nations and all the continents. From Maine to California, from Oregon to Florida recreation departments are heirs to the gifts that "we the people" have brought and are bringing to the western land. Recreation departments have the privilege and the obligation of helping the foreign-born American to make here for himself a *fitting habitation* and a home, that those people whose families have been making the American way of life for many centuries and those people who are newly come into that way of life may share their several riches and in so doing may become "friends through recreation."

Many communities have already discovered the value of working with nationality groups. In the following pages their experiences have been distilled to form the basis for suggestions on how to use the gifts that have been given us.

Starting Point

Not all communities will face the same situation when they set out to use folk material in the program. In some communities there will be many groups of people who were born and raised in other countries. Their memories of the songs they sang, the games they played, the customary celebrations that marked their high days and holidays may be quite clear. Or their recollections may have become dim through circumstances or intent. In such a community some, at least, of the rich deposit of folk culture will be available, though the vein may need to be worked with care and patience and tact.

In other communities the minority groups may long since have been assimilated to the pattern of the majority. In such places it will take more work to bring to the surface half forgotten memories of lore handed down from the past.

Still other places will have no foreign-born groups, and program leaders will need to find from books and from collections of songs and games and dances the material on which to build a program. Fortunately there is an increasing supply of such printed or recorded material. Some suggested titles will be found in the list of resources at the end of this pamphlet.

Plans for Programs

No matter what techniques of program building are used, however, the kinds of material that will go into the program will be much the same. These fall into five categories—arts and crafts, games and sports, music, folk dancing, drama. In addition, various special events and such collateral activities as picnics and receptions and discussion or study groups may well be added.

A program which uses folk material doesn't just happen. It takes careful planning and careful thinking out. But it has the technical advantage of flexibility and it can be counted on to stimulate general interest and enthusiasm.

Folk materials lend themselves easily to the day-to-day program. They may be used with conspicuous success for patriotic holidays or for seasonal celebrations. As a "bang-up" culmination to a year's program or a summer's activities, there is nothing more colorful than a folk festival.

In planning the program there are two general lines of development that can be followed either separately or in combination. Our North American folkways offer a very fruitful field for program material. The Indian cultures, the cultures of the

southeastern mountaineers, the ways of the cowboy are recognized as rich sources for background material in music and games and arts and crafts and dramatics and storytelling. Less apt to be thought of are the folkways of the anthracite coal miners, of the Cajuns of Louisiana, or the Pennsylvania Germans. Yet these groups and many others in the country have enormously interesting customs that are in some danger of disappearing except as historical curiosities. They deserve rather to become familiar to all of the people in these United States, not just to the relatively small group living near-by. For they can add much to an intelligent awareness and use of the deep well of cultural lores from which we draw our own culture.

The folkways of South America and Europe, of Asia and Africa can be used, too, as program material. It is not, of course, always easy—even in communities where there are large groups of foreign-born or first generation Americans—to get at the data the program leader is after. Those of our people who have been removed from their immigrant ancestors by four or five generations have not always been hospitable to the newer arrivals and it may be necessary to break through layers of suspicion and fear of ridicule and misunderstanding in order to get at the facts. The program leader cannot go blithely into the Mexican or Polish or Spanish or Italian or Negro section of the city with the attitude of "Goody, goody, here I've come to find out about your native backgrounds of culture!" Even with an underpinning of the best intentions in the world such an attitude will succeed in getting nowhere with a maximum of speed! There is, of course, no hard and fast rule on "The Proper Way to Approach a Minority Group." But there are some general principles which should be borne in mind.

Getting Under Way

In the first place, human nature is essentially the same regardless of national backgrounds, of language differences, or differences in creed or color or opportunity. For so long a time emphasis has been placed upon the differences that it is sometimes necessary to make a distinct effort before this habit of thought can be broken. But broken it must be if the seeker after national cultural knowledge is to meet with success. It is well to remember, too, that few people want to stand up and display their differences in a white light of publicity. They need to be made (and we need to make them) an integral part of the whole pattern,

not a brilliantly-colored fringe stuck around the edge.

Probably the most important single need in a successful meeting with minority groups is an awareness that the cultural differences didn't just happen. They grew out of the life and environment, the needs of body and of spirit that a national group experienced together over the period of many centuries. They are not to be taken lightly but with the reverence generally accorded to all aged and fragile things.

The program maker should have enough knowledge of the customary social or religious taboos of the foreign-born group to avoid offending against them. It would be well, too, if he sought out and made friends with the leaders of the young people in the groups he is seeking to make contact with; if he reassured these leaders that he had no desire to disrupt the traditional patterns of control over youngsters; gave to the leaders the time to come to a thorough and mutual understanding with them; gave them, too, wherever possible and desirable, special services.

Rachel Davis-Dubois has developed a technique of intercultural cooperation that has proved highly successful. She describes it in a book entitled *Get Together Americans*, published by Harper and Brothers in 1943. An entirely different, but also successful method used in eleven high schools in New York City and Westchester County, New York, could be adapted on any playground or in any recreation center with the necessary leadership in dramatics. This method is described by Spencer Brown in *They See for Themselves*, also published by Harper and Brothers in 1945. The technique of organizing a folk festival is described in a guide especially valuable for communities which have little or no foreign-born elements in their population. The booklet, *The Folk Festival Handbook*, was published in 1944 by the Evening Bulletin Folk Festival Association in Philadelphia, Pennsylvania.

Program—Day-to-Day

Obviously each commu-

nity must tailor its program material to fit its own needs and its own facilities. The recreation leader would do well to begin his planning with a careful survey of his community resources. He will need to know what nationality or other minority groups are living in the community; what help he can expect from these groups and from schools, churches, other agencies or organizations in the matter of trained leadership; what books he can get from the local library, what records from the local music stores; where to go to supplement these facilities and to get films and other visual aids for the program. He may find it desirable to enlist the aid of the newspaper and the radio station in publicizing his program or to explain its place in the whole recreation setup in talks to civic clubs, to P.T.A.'s and to similar organizations. Certainly here is an occasion when it would seem advisable to take plenty of time and energy to interpret the program and the department to the community at large.

Once the initial "spadework" has been done, the planning can get down to cases with little difficulty.

The Work of Their Hands

The handcraft program of playground or center built around the arts and crafts and skills of nationality groups can provide new and exciting

Exciting new activities for heads and hands to explore



activities for hands and heads to explore. Both youngsters and adults will respond to the craftsmanship native to Czechoslovakia or Russia, Switzerland or France or Mexico. In one community lucky enough to have many nationality groups represented in its population, the public library arranged exhibits of arts and crafts from each group. Such exhibits can serve the double purpose of stimulating interest and activity and of giving national craftsmen a proper tribute to their artistry. Some recreation departments plan their craft periods so that each week the crafts of a different nation are studied. Others prefer to work intensively on the kinds of crafts developed in a single country. An arts and crafts fair or exhibit is a natural and a fitting climax to the summer's or the year's work. If a final folk festival is part of the planning, such an exhibit can have its place in the over-all festivities. In any case, it is probable that the various nationalities will be proud to join in the display which will attract many visitors if it is properly promoted.

A World at Play

Either for their own good sakes or in building toward a final festival, singing games and folk games can have a prominent place in the program. In any language their name is legion. There is ample room to pick and choose the best—the most interesting and colorful and varied—both from our remote and our nearer immigrants. Our own land is rich in singing games and folk games and play party games—so rich that the play leader may tend to neglect the games whose point of origin is elsewhere or to overlook the more ancient roots of what we think of as "American." It will take, maybe, more work to find and play the less familiar games, but the end will justify the effort once the job has been done. Here, too, is an



Nationality groups interpret their national dances

opportunity to bring the community's nationality groups into the picture as proud and active participants in the program.

They can participate, too, by supplying information about low organized games many of which originated in foreign countries. A description or a demonstration of how the games were played in the countries of their origin will inevitably add to the interest in playing them.

The Music Goes Round and Round

There is probably no more fertile field for the nationality program than music. Much of our most familiar music comes from abroad. Folk songs open up many opportunities for choruses which need not be too highly trained. Some Negro spirituals are known and loved almost everywhere, but there are many not so well known that make good singing for everybody.

Among the nationality groups, too, it is often possible to find people who could take part in interesting activities revolving about instrumental music. Some countries have developed what might be called "folk instruments." In other places some one instrument has been traditionally used for hundreds of years so that it has become an intimate part of the folkways of the community. Exhibitions demonstrating such national musical in-

struments or, perhaps, classes organized to learn their techniques would add many cubits to the stature of music hours in the recreation program.

Music festivals and concerts using the vocal and instrumental music of special groups would have a proper and definite place in any festival program, and toward that end nationality group units could work throughout the year or the summer preparing examples of their characteristic vocal or instrumental music. Incidentally, a folk song festival offers wide possibilities as a special function and, through the preparation period, excellent program material for daily or weekly activities.

Dancing Feet . . .

Folk dancing, always highly considered as a suitable part of a recreation program, has been experiencing of late a special renaissance of popularity. There is probably no nationality group which does not count among its numbers men and women who are experts at interpreting their national folk dances. This, again, is an activity which lends itself to the day-to-day program as well as to colorful and interesting numbers for special occasions or for the culminating festival.

The World a Stage

The opportunity to use nationality groups in tableaux, pantomimes, plays, pageants, puppet shows is almost endless. The legends and stories of other lands provide excellent material for dramatizations, whether they be simple or elaborate. Some groups have, in honor of special feast days, plays or pageants that have been handed down—generation to generation—from time immemorial, and these will add interest and excitement to any event scheduled at the recreation center. Since many of these dramatizations have a religious significance, however, care should be exercised as to the circumstances under which they are presented.

The many weeks and days set apart each year for marking some special phase of American life will provide frequent chances to dramatize the contributions to culture and science in the United States that have been made by people from other countries. Both in the preparation of the material and in the production itself the groups of people originating in other lands can take an important part here. If language presents a difficulty for new arrivals from other countries, it is always possible to prepare the script for a narrator or two, using pantomimes or tableaux which will give many actors a chance to be seen but not heard.

If language does not have to be considered, verse speaking choirs are particularly effective in presenting dramatic materials that depend in large measure on narrative content. The following lines, written for a New Citizens' Day in Salt Lake City, Utah, are an excellent sample of a treatment of nationality materials that would lend itself to choric speech:

I am the England
In this man, this woman . . .
These things I remind you—
I gave you the nucleus of a race,
A language, and 880 years tradition
Into the keeping of an American wilderness.
And you speak my tongue still.
And you keep my traditions
And the strong Stock of me.
Pilgrims, planters, freebooters . . .
How shall you forget them?
Your rivers, mountains, states,
And your proudest cities wear English names,
And the rock at the core
Of your beloved democracy
Is the unbending will of English yeomen to be free.
How shall you forget these things?

I am the great heart of Germany . . .
Who gave you the exact sciences,
And taught precision to your minds . . .
Yet, lest the gifts of me be forgotten,
These things I remind you:
It was my Von Steuben who trained those ragged armies
That turned back imperial Britain
And made a nation beyond the Atlantic,
And brothers to him came quietly to the freed soil
And made it yield.
And I have given you Damrosch and Lehman,
To sweeten your ears
Steinmetz, Einstein
To enrich your laboratories
And these not a thousandth part.
How shall you forget me?

I am the France
In these Americans . . .
Mother of grace, mother of elegance.
How shall you forget me
Whose foreign money, arms, soldiery,
The visionary Lafayette, and a hundred tall ships
Fought for your first cause?
I gave you polish and the infinite refinement
Of five hundred years' achievement in the arts . . .
We are bound as strongly as the knit stones
In the "Liberty" that stands
In New York harbor.
Our armies have stood shoulder to shoulder,
And our men of peace, arm in arm.
How shall you forget me?

I am the Italy
In these Americans . . .

How shall you forget me?
 Who gave you law and the procedure of law;
 Who cradled Christ in the lean and bitter years
 Of the beginnings;
 Who brought the brilliance of the Renaissance
 To all the progenitors of America.
 A man of mine planted the first banners
 Of the white race on your shores
 And another gave his name to half the world,
 Columbus and Amerigo, and you honor them still —
 Sons of me have built your roads,
 Your tall buildings, dug your sewers and tunnels,
 Rome has always been a builder.
 And I gave you song, and singers to warm you . . .
 How shall you forget these things?

I am the Slav in these Americas . . .
 That endlessly unbowed,
 That gave the west continent
 The proudest and the best of my
 Broad backs and eager youth.
 How shall you forget me
 That gave Tesla, Pupin,
 Into your sciences;
 Dvorak into your own music,
 And Hofman and Stokowski.
 Ask the coal you burn, who mined it,
 The gasoline, what worker wrung it from the earth,
 The bridge, what man bound its steel together . . .
 And every third answer will be "A Slav."
 I made you rugs to walk on,
 And Slavic craftsmen fill your houses.
 How can you forget me?

I am Greece
 A deep and antique voice

In the symphonic voice of America.
 I am Hellas
 Inventor of democracy,
 Source of your sources of music,
 Poetry, sculpture, drama,
 And the endless sciences of inquiring minds.
 Who will gainsay me —
 Who will not remember and acknowledge me?
 . . . The fertile places in California, Arizona, Oregon
 Attest me.
 The sweets your children buy with pennies
 And the vending of foods attest me.
 I am endless Greece, the sage and the humble.
 How shall you forget me?

I am the Denmark
 In these Americas.
 Half a million of me
 Moved westward from the North Sea
 And diffused over half a continent.
 How shall I be forgotten?
 The lush dairylands of Minnesota,
 Illinois, Oregon, Wisconsin
 Attest me.
 The fields of the Dakotas, Wyoming, Utah, Colorado
 Attest me.
 I gave you the best of a strong
 And patient race . . .
 I sent the ablest of my people,
 How shall you forget me?

I am the Finland
 In this America,
 The northernmost of the north countries,
 An echo of the crackle of ice underfoot,
 A memory of stern living and a frugal people.

How shall you forget me,
 The payer-ofdebts?
 The Nation's lumber yards justify me,
 The iron mines of Minnesota,
 And farm lands by the northern border
 Attest me . . .
 I sent you the tallest of my sons,
 And the tallest of my daughters.
 You shall not forget me.

(Continued on
on page 554)



Youngsters can make books showing their national backgrounds

The School Takes a Hand

WHEN MADISON SCHOOL in Pittsburgh closed for the 1945 summer vacation each

sixth grader knew all about the playground, the swimming pool, the library sub-station and the day camp in his neighborhood. Each one had discovered for himself that a youngster can have an exciting and interesting vacation. They hadn't looked forward much to past vacations, these youngsters. The end of school had meant three months of dull and uninspired loafing to most of them. But by June 1945 every sixth grader in the school knew what to do in his spare time and where to go to do it. They knew because they had learned in their English class.

When the spring semester was well on its way the sixth grade held a discussion of games in their English period. The question of summer fun came up. The teacher asked them these questions:

"What games do you like to play?"

"What fun did you have last vacation?"

"If you had your wish come true, what would you like to do most of all this summer?"

"What are your plans for this summer?"

From the answers it was clear that there were no plans for the vacation to come and that past vacations had been filled with humdrum, unguided activities. This was not surprising, for the youngsters came from poor homes, and elaborate camps and trips were beyond their reach. Many of them, with working parents, would be left to their own devices once school closed.

But the boys and girls were definite in the things they wanted to do. These were some of their answers: "I would like to go swimming, to play tennis, to play jacks, to go to the zoo, to ride the bicycle, to go traveling (the list of places ranged from California to Maine), to see places in Pittsburgh, to stay at a camp, to play on the playground, to hike to the country, to make things out of wood, to embroider, to cook, to sew, to paint, to read." One little girl who had no hope at all for the future, said calmly that she was going to stay

By TILLIE HAROWITZ
Madison School, Pittsburgh, Pa.

at home and like it. "Where can you do all these things this summer and do you know where such

places are in your own neighborhood?" asked the teacher. A few knew, a few had been active already in the neighborhood Y, but many did not know. They were for the most part afraid of the cost. It was obvious that they needed help, not only the one class but the others in the school also. Through an auditorium period, others too, could be taught all the facts about a safe and happy vacation.

Here was a project for the English period. The sixth grade boys and girls could get the facts and and prepare from them an auditorium program for the whole school. The sixth graders turned themselves in May and June into recreation surveyors.

"How will you find out what facilities there are for boys and girls in your neighborhood Y, the playground, the park, the church, and the clubs for children?" They thought they might start by visiting their neighborhood Y,

and discussing their problem with the director. The enthusiasm of the class grew as soon as the first group returned and told of their trip. One boy said, "You have to listen hard and know all the hard words which the man said." Another commented, "You have to know how to behave." Thus, they put on their very best Sunday clothes and went forth with their teacher to find out for themselves.

Before each interview, an appointment was made with the director of the organization to be visited and the group that volunteered to go. The children selected the institution they wanted to visit. Before they left they came together to decide what questions they were going to ask. There was always, too, much discussion about their social behavior during the proposed excursion. For these trips offered many opportunities to teach good citizenship, courtesy and orderly behavior. "What should you do on the street car? How do you enter such a building? Who opens doors? Who-

(Continued on page 557)

U. S. O. to Y-O-U

By THOMAS W. LANTZ
Superintendent of Public Recreation
City of Tacoma, Washington

IN EARLY MAY 1944, the South Tacoma U.S.O. was given three weeks to close and it did!

There was no warning given to the U. S. O. operating committee, volunteers, or the neighborhood previous to this time. Attempts to explain the closing of the Service Center were futile. For three months the building was dark and idle. During the three summer months a new public recreation setup was effected in Tacoma, bringing together the Metropolitan Park District and the Tacoma School District in the joint financing of the public, year-round program. An advisory recreation commission was created and a new superintendent employed.

Then came the work of "selling" the Park Board, on whose property the U.S.O. building was located, on the need for a civilian neighborhood recreation center. Although the members of the Park Board were skeptical, nevertheless credit goes to them for finding the funds to operate the civilian center from September to December 31, 1944, the end of the fiscal year.

A contract of management was signed by the Federal Security Agency and the Metropolitan Park District. The annual rental of the property, still government-owned, is a dollar a year. The Federal Security Agency requested a budget showing that the Park District would provide leadership, operate and maintain the building, excepting for structural defects. (See budget, Part I, December RECREATION.) On June 17, 1944, the Federal Recreation Building, U.S.O., became the South Tacoma Community Center on a rental basis. \$478 worth of fuel oil and janitor's supplies were purchased from the U.S.O. by the Park District.

All federally-owned property remained in the building. The properties include a 16 mm. sound motion picture projector, a very fine public address system, complete soda fountain, furniture, draperies, and janitor's cleaning equipment.

On August 1, 1944, Miss Margery Davisson, former U.S.O. worker in the building, was appointed director of the civilian center. Instead of a yearly U.S.O. budget of \$13,672, she now had a civilian community center budget of \$3,792 from September 1 to December 31, 1944.

Miss Davisson's first objective was the organization of a citizens' advisory council. She reports that in her visits to many individuals and groups

PART II

within the community, the full effects of the sudden closing was obvious. "Important contacts had been lost, precious adult volunteers had scattered or found other interests, junior hostesses were disorganized, bitterness showed in those individuals and clubs who had been so very faithful. There was a willingness to accept the advantages of the 'new' center but not to help in the work or sharing the expenses," reports Miss Davisson. The scoffing attitude of the businessmen could be summed up in the statement, "if the government couldn't swing it, how do they expect local people to do it?" Apparently there was a general apathy towards the new project on the part of the neighborhood.

Thus the first lesson might be learned from experience that U.S.O. building reconversions must not be accomplished suddenly. The mere fact that Miss Davisson has been working over a year to interpret the work of the neighborhood recreation center and is still soliciting adult participation in the operation and activities, should be a warning to all U.S.O. to Y-O-U transition. In a recent conference of U.S.O. Puget Sound area staff representatives, the subject, "Reconversion and U.S.O." was the number one topic of the day.

A recent letter from the Tacoma U. S. O. Council inviting the writer of this



On Junior High Canteen Night the young people have dance instruction

article to sit in on the new "Reconversion Committee" indicates a desire on the part of U.S.O. locally to avoid a hasty shifting of servicemen's and women's buildings to the public. The letter states "the functions of U.S.O. are now in a state of transition and we expect in the next year to eighteen months that the U.S.O. centers will cease to function as such. During this period, problems will arise relating to factors such as curtailment of activities and what disposition should be made of facilities and similar matters."

The possible objectives of a reconversion committee might be:

1. To assist in relating the leadership which has been with U.S.O. during the war to the civic, religious, recreational, and social welfare opportunities for service in the city.
2. To assist in the conversion of U.S.O. property and equipment for constructive purposes. This may require a study of —
 - (a) The needs of the city
 - (b) The requirements of the owners of the land and buildings assigned to U.S.O. during the war

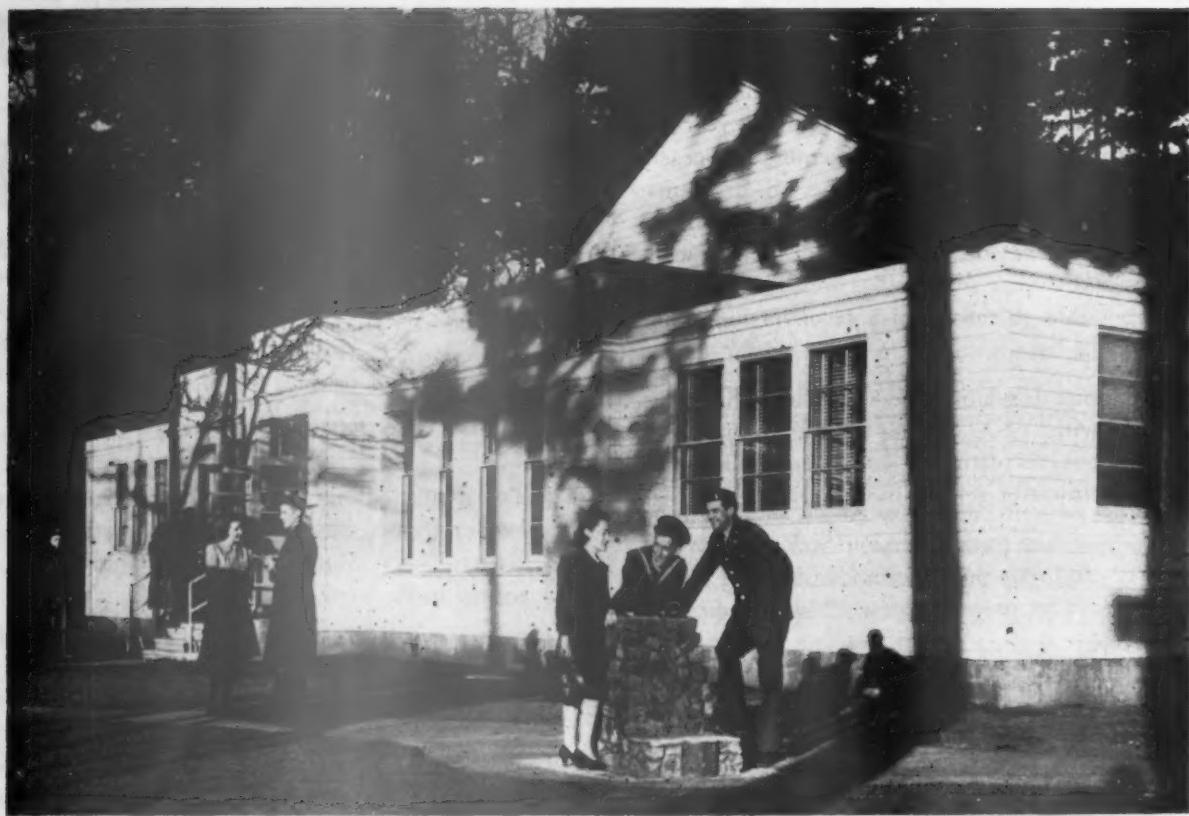
In RECREATION for December, Mr. Lantz told of the experience of the Tacoma Park Board in promoting the U.S.O. building, located on Park property, as a community center. Organization, budgeting, and similar matters were discussed.

In this issue Mr. Lantz describes some of the difficulties encountered in the transition period from the time U.S.O. stopped operating until the Metropolitan Park District assumed responsibility for the building.

- (c) The requirements of the Federal Government through the Federal Security Agency in the transfer of federally-owned property
- (d) The requirements of the National U.S.O., Inc. in the transfer of equipment
3. To discuss a long term plan for service to local veterans' hospitals and to the standing Army, Navy, Marine and State Guard personnel in the area.
4. To integrate the activities of servicemen and women with the community activities.
5. To consider methods of financing the center after U.S.O. withdraws.



Courtesy Tacoma Recreation Commission



Courtesy Tacoma Recreation Commission

**The U. S. O. Building in South Tacoma which is
now serving as a Neighborhood Recreation Center**

One thing is certain. There will be many organizations seeking the use of U.S.O. buildings. Pressure groups will do everything possible to local and federal officials to gain their point that their organization should be the one to operate the former U.S.O. building. Therefore, the composition of the "Reconversion Committee" is most important. Surely the committee should be widely represented.

From a number of other cities have come reports of U.S.O. buildings which, under certain conditions, have been turned over to local municipal bodies by the federal government.

Galveston, Texas, is reported to have obtained two well-equipped U.S.O. buildings, one for white citizens, the other for Negroes, each originally costing \$90,000. The buildings have been turned over to the local Park and Recreation Board with a contract which calls for payment of \$1.00 per year. If the Board should eventually decide to purchase them they may be acquired for fifteen percent of the appraised value, with the provision that no payment would be made for three years.

After this, payments of \$2,000 a year would be required until the building is paid for. These two buildings are said to be completely equipped and in excellent condition.

Word has been received that Tampa, Florida, has purchased for \$13,000 two federally-owned recreation buildings in that city, one for whites, originally costing \$60,000; the other for Negroes, costing \$40,000 with furnishings and equipment.

Further reports are to the effect that the federal recreation building in Panama City, and the building at Tallahassee, Florida, are to be sold to local authorities for \$10,000 each. Among other cities reporting on plans to take over U.S.O. buildings, in some instances for youth centers, are Brunswick, Maine; Nevada, Missouri; and San Luis Obispo, California. There are doubtless many other communities which have taken definite action or are considering plans to secure buildings.

The National Recreation Association will greatly appreciate receiving reports of other federally-owned recreation buildings which are being turned over to authorities in local communities for administration. This information will be reported in RECREATION for the benefit of all our readers.

Children's Theater Goes Traveling

"TAKE SEVERAL portions of interested local talent; mix well with hard work and cooperation of a children's theater committee, a municipal recreation division, and a civic-minded department store; pour into a portable stage. Serves thousands." That's the recipe for making theater for all the children an actuality rather than a recreation department's dream.

Since the fall of 1944 the City Division of Recreation in Richmond has been working with Miller & Rhoads, one of the city's oldest department stores, to produce selected plays free for Richmond's children. The Recreation Division supervises and directs the dramas and Miller & Rhoads finances them and distributes the tickets, in addition to advertising them in their newspaper ads and radio programs in connection with their children's book store, The Aladdin Bookshop.

History

It all began when Miller & Rhoads heard of the splendid work the Division had been doing with children's drama and invited them to produce *Aladdin and His Wonderful Lamp* to be presented in their tea room. The production was a huge success and the demand for tickets so great that *Aladdin* was repeated in the Lyric Theater for another full house of enthusiastic juvenile playgoers. "The Aladdin Players" had scored their first hit.

Next children's theater show was *Mary Poppins*. Two days after the tickets became

By PATRICIA W. ROYAL
Promotions Secretary
City Division of Recreation
Richmond, Virginia

available, Miller & Rhoads telephoned the Recreation Division to hang out the SRO sign! School groups came. Matrons brought large numbers of chil-

dren from the orphanages and city homes. Boys and girls with and without their mothers saw the fantastic story unfold on the stage of the Lyric. Many bewildered youngsters left the theater still wondering how even an unusual person like Mary Poppins could have tea up in the air with her uncle, defying all laws of gravity. But Mary was like that, and it was a delightful production from the time the East Wind blew her into the lives of two adventurous children to the split second when the West Wind blew her out again as mysteriously as she had arrived.

Robin Hood, a colorful comic opera, was produced in conjunction with the Richmond Opera Group. From Sherwood Forest transferred to the

Little Women



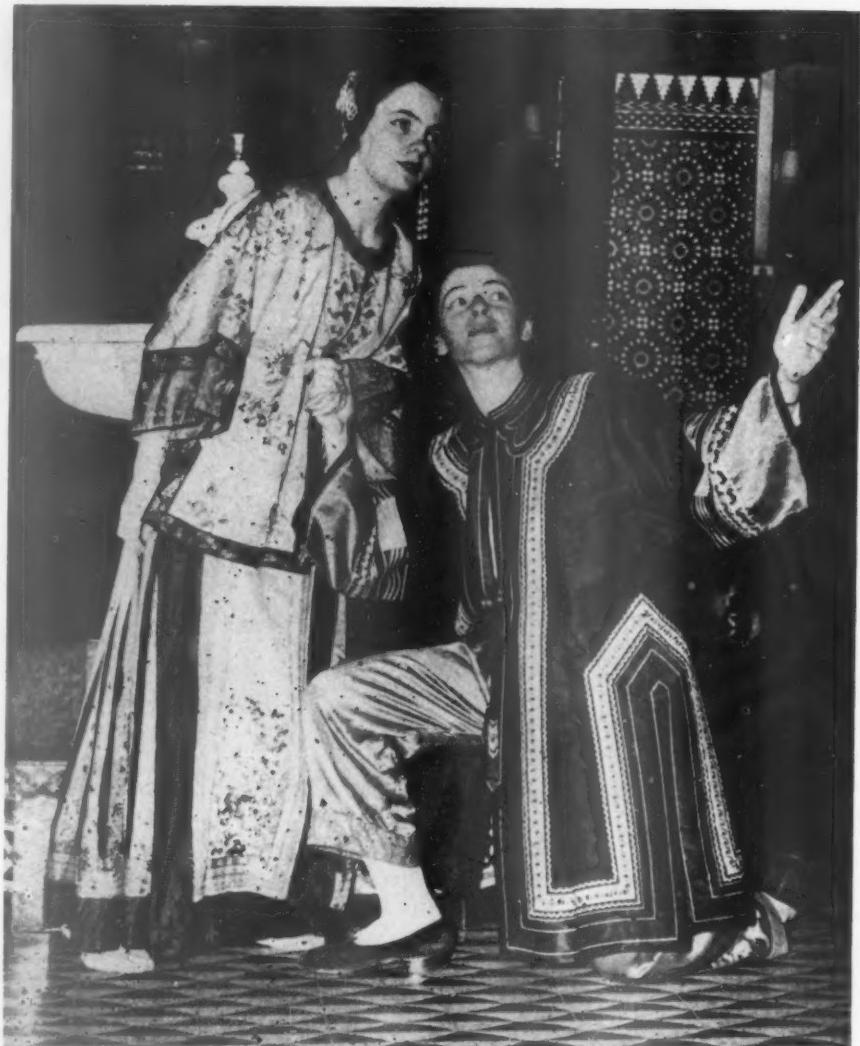
Lyric stage came the well known tunes of de Koven's best known work. Some of Richmond's most talented singers gave the juvenile audience an enjoyable afternoon full of such favorites as "For I'm Falling in Love with Someone" and "Brown October Ale." One week later the curtain was going up on *Robin Hood* again, this time as a demand performance in connection with the Seventh War Loan drive. Bonds purchased to see this local production exceeded the amount bought to see some of the nationally-known stage and radio stars imported to boost the War Bond sales.

When summer arrived the Recreation Division and Miller & Rhoads proudly announced that the Aladdin Players would tour the city parks on a portable stage with two children's plays. The summer before *Cinderella*

had been most favorably received at eighteen of the city playgrounds where it played from a "stage on wheels." The portable stage was a big improvement and adaptable to any location and to a variety of plays. Seated on a hillside on pillows, newspapers, and the bare ground, thousands saw the out-of-door productions in their own neighborhoods.

Lewis Carroll's *Alice in Wonderland* with its white rabbit and its mad hatter was the first show on the portable stage. After a full house on opening night at McVey Hall, *Alice* took to the road for performances scheduled for each of the four sections of the city. However, the fates were against *Alice* and the play was rained out at all but one location.

By the time *Rumpelstiltskin* was ready to tour the parks, the freak season was over. This charming drama of a mysterious little dwarf was playing



Aladdin and the Wonderful Lamp

to its last audience in Gamble's Hill Park near the center of the city when the premature report of victory ended its performance on a very joyful note. *Rumpel*, as the play was lovingly called by the technical staff and actors, was one of the best of the productions, having excellent lighting effects and settings.

With its elaborate scenery and props, *Jack and the Beanstalk* was the most recent of the children's theater plays in Richmond. This was the first of two plays scheduled for the winter season in the Lyric Theater. The audience laughed and wept with Jack and his widowed mother as they combatted the ferocious giant.

Children's theater in Richmond works on a very simple plan. Serving behind the scenes is the
(Continued on page 550)

Music Week in Recreation Departments

By C. M. TREMAINE
Secretary
National Music Week Committee

PARTICIPATION in National and Inter-American Music

Week is growing in popularity among recreation executives, because it is proving practical as a *stimulus to musical interest and activity throughout the year.*

Beginning as it does the first Sunday in May, the observance can be made a demonstration of what has been accomplished through the winter or indoor season, an introduction of plans for the summer and fall, and an appeal for public interest and support in new work that cannot be established until such support is forthcoming. The time is also propitious in most places for both indoor and outdoor events.

This year's observance, the twenty-third annual Music Week, will be held May 5-12. President Truman is chairman of the Honorary Committee of Governors, and the following are some of the thirty-three prominent national organizations represented through their presidents on the active committee: National Federation of Music Clubs, Music Educators National Conference, National Recreation Association, Boy Scouts of America, Girl Scouts, Camp Fire Girls, 4-H Clubs, and Y.M. and Y.W.C.A.'s. The state branches of some of these groups have outlined model plans by which their local units may take part, independently or together with other groups.

Chicago Celebrates Music Week in 1945

Recreation directors thinking of doing something about Music Week in the spring, and looking for ideas, will probably gain most from a brief discussion of what was actually done last year by their colleagues in a few selected cities.

In Chicago the Music Week observance of 1945 was held under the auspices of the Choral and Instrumental Music Association, with the Parks and Playgrounds Department prominently represented on the Executive Committee through Ken Carrington.

"Music is one expression of the Supreme Artist and of all the creative forces of the universe which inspire us. . . . Some of us are born to be sensitive to music; others find it difficult to understand at first, but after a time they become responsive to its message, and their entire life is enriched by music. A new source of joy and understanding gives to them an enlarged meaning to life."—Leopold Stokowski in *Music for All of Us.*

ton. Programs of the observance gave the city a chance to hear demonstration concerts by such distinctive musical and civic

groups as the Hull House Choirs, the University of Chicago Chamber Orchestra, the Civic Music Association, the Mendelssohn Club, the Paulist Choristers, and the Swedish Choral Club. In co-operation with the Illinois Congress of Parents and Teachers, the Association took advantage of the occasion to present one concert by Mother-singer Choruses or women organists each day of Music Week.

The twenty major events of the observance were so well distributed over the city and some suburban areas, and so well fitted into the time schedule that large sections of the population were reached and various types of interest served without duplication or crowding, yet with a powerful collective effect. Choral programs were somewhat in the majority—in line with the purpose stressed by the Association this year, "Let's Keep Chicago Singing," but next year it may be there will be more instrumental programs, for the encouragement of amateur orchestras and small ensembles is just as close to the heart of the Association.

The noon-hour programs at the corner of State and Madison Streets, another feature of Music Week, were arranged in cooperation with the State Street Council and the Illinois Opera Guild Radio Networks, and presented in a less formal style the work of such groups as the Chicago & Northwestern Railway Company Choral Club, the Mixed Chorus of the High Schools of the Chicago Catholic Archdiocese, the Monumental Youth Glee Club, the Christian High School Choir, the Pullman Choral Association, and the Alice Stephens All-Girl Singers.

Concluding the observance in Chicago was a Music Week Conference at Kimball Hall, with all its six sessions devoted to the city's progress and needs in the field of music and how these were being affected by the trends of the

day. Main discussions were on the subjects of music in therapy, in the churches, in recreational organizations, and as a leisure time interest generally; woman's place in music; music in the home; what music can do for Chicago; what Chicago should do for music.

Dr. Hans Rosenwald, General Chairman of the Conference, summarized the discussions and proposed a Chicago Music Center to serve as a clearing house where people

might find advice, materials, artists and inspiration. He stated that it is the responsibility of municipal groups, now that music has won audiences in factories and convalescent hospitals, to make it available to all through such a center. It was the consensus of the meeting that the Conference be made an annual event, and that plans for it in connection with the 1946 Music Week be made as far in advance as possible.

The 1945 Celebration in Indianapolis

From Indianapolis, K. Mark Cowen, Superintendent of the Recreation Division, reports that Music Week was celebrated with well prepared programs at four community centers and one at the Soldiers and Sailors Monument in the downtown section. He adds that the participation exerted a beneficial influence and "made people more music conscious." At the Brookside Center a "Melody Manor" feature was sponsored by the teen-agers, with other numbers given by the Technical High School Concert Orchestra and the Boy's Concert Club. The local advisory committee consisted about equally of recreation officials and music club leaders, with the actual program arrangements in the hands of Ruth Smith, Supervisor of Music for the Recreation Department.

Some Activities in California

The chairman of the Music Week Committee in Los Angeles was Harold W. Tuttle, President of the Municipal Art Commission. Summarizing his view of the effects of the observance, he wrote that it marked the beginning of a city-wide musical organization program, "which we believe will reach all local communities within the city and

"What our national music needs is freedom from all inhibitions and timidities, an unembarrassed enjoyment of our own performance in its better moments, a sense of humor concerning the limitations of our talent, and, just as much, a sense of social obligation to develop the talent to its capacity, to perform as well as we can.... It is difficult to hide a bad painting, harder to get rid of a bad statue, and impossible to ignore a bad building. But the music we make dies with the performance. If it is bad we hasten to forget it. If it was good even the audience remembers it as a little better than it was." —
John Erskine in More Music in Small Towns, "American Magazine of Arts."

bring about permanent choral and instrumental groups of citizens, producing music for their own benefit and that of their community."

The opening program, given at the entrance to the City Hall on Sunday, May 6th, featured Jeanette MacDonald, singing actress; the Los Angeles Police Band, a Boys' Chorus of 300 directed by Roger Wagner; and several smaller instrumental ensembles; with a brief ad-

dress by Mayor Bowron. Civic and other groups participating in or sponsoring other programs included all Los Angeles Kiwanis, Rotary, Lions, and Optimists Clubs, all USO centers, public libraries, Choral Conductors' Guild, Junior Chamber of Commerce, Civic Chorus, Parent-Teacher Association, and many of the schools, churches and women's clubs.

In Long Beach, California, where Music Week has been an annual event since its inception in 1924, the Recreation Commission sponsored the Monday evening program at Exhibition Hall, Municipal Auditorium. The *Press Telegram* devoted a whole page the opening Sunday of the observance to a picture display of musical groups from the Long Beach schools and an article on the value of music education.

Large, Medium and Small

St. Paul, Minnesota, organized amateur vocal and instrumental contests in fifteen recreation centers as the leading feature of its Music Week observance. Classes in the vocal contests were: choral groups of eight or more persons, quartets, trios and soloists; in the instrumental section, orchestras of eight or more persons, soloists, and novelty musical stunts. Best entries in all the classes competed for the city championship finals the closing Sunday of Music Week. As this was also Mother's Day, the program was dedicated to the mothers of St. Paul. Certificates of award were presented by Robert F. Peterson, Commissioner of Parks, Playgrounds and Public Buildings. Frank J. Drassal, Supervisor of Recreational Activities worked out the plans for the contests.

(Continued on page 555)

Orientation via Recreation

By JOE DICKSON

Director of Physical Education for Boys
Junior High Schools, Galesburg, Ill.

SCHOOL SYSTEMS operating under the 6-3-3 plan often experience an orientation problem arising from the need for integration of students from the junior high schools upon arrival at the senior high.

By sponsoring a co-recreational play day, a three-fold objective may be successfully achieved, namely: orientation of students, opportunity for youth to associate under favorable conditions with young people of the opposite sex, and an opportunity for many students to enjoy themselves. This article is concerned with a method successfully used to obtain the above named objectives.

As is true in the inauguration and maintenance of any co-recreational program, success depends upon the cooperation of many teachers. In organizing and making plans for the play day, an attempt was made to include as many departments in the school as possible. By so doing the play day became a school project and not a project of the physical education department alone. The schools involved became play day conscious.

The departments participating and their contributions were as follows:

1. The home economics classes purchased ribbon which they measured and cut by pattern for the awards.
2. The art classes designed the awards, made posters, pennants, and signs.
3. The wood shop classes constructed equipment necessary for the games.
4. Members of the mechanical drawing classes constructed the playing courts on the athletic field.
5. The Newspaper Club of the English departments wrote articles on the play day which were published in the school papers as well as the local papers.
6. The high school print shop printed the awards.
7. The junior business classes sold refreshments at the play day. The proceeds were used to finance the play day.
8. The Camera Club took pictures of the activities and made them into a film strip to be used

in the future to stimulate interest in another play day.

9. All of the play activities were taught in the gym classes.

Team Organization

Four hundred boys and girls from the ninth grade of the three city junior high schools participated. The participants were divided beforehand into two groups of equal number according to size. The largest boys and girls were placed on "A" teams, and the remaining group on "B" teams. The names of sixteen well known colleges were selected to be represented by an "A" and a "B" team. In selecting the teams an equal number of outstanding boys from each school were assigned to act as captains. Other students were added until all teams were equal in number and abilities. Each team had the same number of boys and girls from each of the junior high schools and thus school rivalry was avoided. The captains were the only students who knew before the play day to which team they had been assigned. No boy or girl knew the personnel of any team until arrival at the athletic field.

Leaders

A week before the play day the thirty-two captains were assembled, assigned to their college, and given instructions for leading their teams. Each boy was made to feel his responsibility and much enthusiasm was developed at the meeting.

Equipment

All equipment was in place on the athletic field upon arrival of students and supervising teachers. At the close of the afternoon each instructor was held responsible for equipment used in his respective games. Sufficient equipment was on hand and it was not necessary to move equipment at any time. Extra balls, shuttlecocks, were available in case of accidental punctures or breaks.

Officials

The high school Varsity Club and Girls Athletic Association served as officials. The Varsity Club members were assisted by the G.G.A. mem-

bers who were the official scorers. A meeting was held with each of the organizations at which time each member was given instructions and the rules for each of the games to be played. This gave the officials time to study and familiarize themselves with their responsibilities.

Assembling of Groups

The play day was held at the high school athletic field which has four entrances. Students were admitted to various gates according to the first letter of their last name. Upon entering the field each was given a tag on which was written his name, the team to which he or she was assigned, and the division, A or B. The tag was tied in such a position that everyone could learn the names of participants.

Pennants of the colleges had been placed at various places on the field. As soon as a student learned the college team to which he had been assigned he joined this group and started getting acquainted with his fellow team members.

Movement of Groups

Each captain was given a schedule for his team and the location of the various activities. Directions were given to the groups over a loud speaker which had been set up on the field. In order to check the teams as they arrived and thus avoid conflicts, teachers who acted as supervisors had schedules for their assigned activities. Each team was allowed three minutes to reach its first activity and become organized. At a signal play was started and continued for twenty minutes. When time was called all games stopped and contestants moved to their next game for another twenty minute period. This continued until all games had been played by each team.

Scoring

Space was left on the schedule given each captain for the scoring of points. As the captain reached the location of an activity, the schedule score card was handed to the score keeper. After the twenty minute play period allotted for each game, the scorer placed the score of the winner and loser on the score cards. In the field events five points were awarded for first, three for second,

School authorities in Galesburg, Illinois, found that boys and girls who had been rather large frogs in their junior high school puddles were having trouble adjusting themselves as newcomers to the "ponds" of senior high school. It took too long, by way of regular channels, for the incoming youngsters to feel "at home" in their new surroundings. So . . . the school authorities put their heads together and decided that *recreation* was "just what the doctor ordered." How recreation solved their problem is told in an article by Joe Dickson.

and one for third place. Scores were given for each relay and each field event. In games such as volley ball the groups played for points without any number of points to constitute a game specified. At the close of the afternoon all cards were handed over to the chief scorer who determined the winner.

Events

The "B" teams played all other "B" teams while the "A" teams played only "A" teams. The same games were played by both groups. Sixteen activities were in progress all afternoon. The following activities were engaged in:

Volley Ball	Softball
Aerial Darts	Corner Kick Ball
Tether Ball	Circle Dodge Ball

Field events (boys and girls were separated for this event):

Boys	Girls
Running Broad Jump	Running Broad Jump
8-lb. Shot Put	6-lb. Shot Put
Football Throw	Basketball Throw

Relays: Chariot relay, rope skipping relay, and shuttle standing broad jump relay.

Awards

To determine the winners of the day, points were scored for each activity participated in, and these were totaled at the completion of play. The "A" college team and the "B" college team receiving the highest number of points when scores were totaled, were declared the day's winners. Each member of each of the two first place colleges received a blue ribbon. Second and third place winners were similarly awarded with red and white ribbons.

After play was over everyone went into the gym for an hour of dancing and conversation after which awards were made and every one went home happily from an afternoon of fun and many new acquaintances.

This play day has been carried on for the past five years.

WORLD AT PLAY

Museum for Family Recreation

"EXCELLENT family recreation can be had by visiting the various world famous museums of one's city as a family group," suggests the bulletin issued by the Chicago Recreation Commission. Speaking of Chicago's museums, the bulletin continues, "Boys and girls of school age find immense enjoyment at the Museum of Science and Industry, the Chicago Museum of Natural History, the Shedd Aquarium, the Adler Planetarium, the Art Institute, Chicago Academy of Sciences, and the Chicago Historical Society. Fathers and mothers, aunts and uncles, too, will get a kick out of the special exhibits, the movies, lectures and other attractions that make these spots of education and culture among the most pleasurable places to visit in the city.

Negro History Week

NEGRO HISTORY WEEK will be celebrated in 1946 in the week beginning February 10. Negro History Week was first celebrated in 1926 as an occasion for public exercises inviting special attention to the accomplishments of the Negro.

Further information may be secured from the Association for the Study of Negro Life and History, 1538 Ninth Street, N.W., Washington, D.C.

A Learn-to-Swim Festival

THE CITY DIVISION of Recreation of Cleveland, Ohio, the Board of Education, and the American Red Cross cooperated in a "Learn-to-Swim" program in which more than 1,600 children took part. During the week of April 23, 1945, a "Learn-to-Swim" Festival was held in order that the parents of the children might have an opportunity to see the progress they had made. The festival, which was held at five of the recreation centers, consisted of a water pageant, water ballet, and demonstra-

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Print by Gedge Harmon

tions of different styles of swimming. A second festival was held last August.

Brotherhood Week

THE Thirteenth Annual Observance of Brotherhood Week, sponsored by the National Conference of Christians and Jews, will be held February 17-24, 1946. The theme will be "In Peace as in War—Teamwork."

Every school and college throughout the nation will participate in the observance. Material adapted to each level in the school is now available in the form of plays, posters and book lists and other types of literature. For this material and other information write the National Conference of Christians and Jews, Inc., 381 Fourth Avenue, New York 16, N.Y.

Our Fall Specialty!

"SEE NATURE in all its splendor" is the invitation offered by the Winona Municipal Recreation Board. "Join a group from the West or East Recreation Center and take at least one Saturday hike during the season. Get in the hike!"

A Good Report!

"EVERY full time Program Supervisor on the City Recreation Staff is a subscriber to the RECREATION magazine," states the Factual Report of the City's Municipal Recreation Department, Mobile, Alabama. "The Department subscribes to the bi-weekly bulletin service and distributes the material to the various Supervisors when the material deals with their respective programs."

NOTE: Reports such as these make very good reading!

Cleveland Crafts

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Watch for the CLEVELAND CRAFTS exhibit of handicraft materials at the annual National Recreation Congress at BOOTH No. 8.

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CLEVELAND CRAFTS
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Cleveland 12, Ohio

Presenting the Vermont State Symphony Orchestra—On November 15th, at the City Hall, the Montpelier Recreation Department presented the Vermont State Symphony Orchestra in a program which included selections from Haydn, Grieg, Prokofieff, Strauss, and William Osborne.

Recreation for the Blind in Durham, N. C.—Sponsored jointly by the Lions Club and the Department of Public Recreation, weekly gatherings were held for the blind at the St. Philip's Parish House. Following the business sessions, an hour of social recreation was enjoyed. On the last Thursday evening of each month, a supper meeting was held with the group actively entering into the fun and fellowship. Free passes to the City Swimming Pools were provided the group with the stipulation that they may be accompanied by a guide. Bowling is enjoyed by a small group and plans are being made for the formation of a club. At intervals, picnics and parties were planned for both the white and Negro groups with members of the Recreation Department staff directing the activities.

A Living Memorial for Warren, Pennsylvania—The Parent-Teacher Council of Warren,

Pennsylvania, has formed a corporation and started a fund raising campaign for a living memorial.

For some time the citizens of Warren had looked with longing eyes at a fourteen-acre piece of property thought to be a desirable site for a memorial stadium, recreation building, and athletic field. When a local citizen, Albert Rastau, purchased the land, members of the P.T.A. Council called upon him and asked him what he intended to do with the property. A few days later Mr. Rastau called the president of the Council and informed her that he would turn the deed over to the Council provided plans were made for its use within one year as a war memorial.

Graduate Fellowship Award Announced—Delta Psi Kappa announced its Graduate Research Fellowship for 1945-1946 with an award of \$250 to a woman doing an outstanding piece of research in the field of health and physical education. The presentation will be made at the National Convention of the American Association for Health, Physical Education and Recreation.

Details about the award and application requirements may be secured from Professor Ruth B. Glassow, University of Wisconsin, Madison, Wisconsin. A brief description of the proposed study must be received by Professor Glassow before March 1, 1946.

We Welcome Suggestions—The final sheet of the Municipal Bulletin issued by the Recreation Board of Winona, Minnesota, shows a picture of a mail box with a little girl dropping a letter in it. "What would you like to do during your leisure time?" is the caption. "Tell us about it. We shall appreciate hearing from you."

New Recreation Fields in Florida—Three cities in Florida have started construction on large recreation fields. These are Fort Lauderdale with eighty-five acres under construction, Tallahassee with twenty acres, and Jacksonville with a \$1,500,000 project.

Recreation Plan for Toledo, Ohio—Under this title a 93-page report was published in November covering Toledo's long range recreation plan. The report analyzes Toledo's recreation problem in respect to recreation areas and facilities, program activities, managing authority, personnel, and financial support, and includes appro-

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priate recommendations within these fields.

The study was sponsored by the City of Toledo, the Public Schools, the Catholic Parochial Schools, the Metropolitan Park Board, and the Council of Social Agencies. Copies of the report, which was prepared by the National Recreation Association and published by the Council of Social Agencies, may be obtained from the Toledo Council of Social Agencies, 406 Toledo Trust Building, Toledo 4, Ohio. The price for single copies is \$1.25. In lots of 12 copies or more, a discount of 20 per cent applies.

Reading Favorite Spare Time Diversion—To find out how people like to spend their free hours, interviewers from the National Opinion Research Center of the University of Denver asked a question of a miniature cross-section of the civilian adult population in each of the seventeen cities whose public libraries cooperated in the American Library Association study.

The following questions were asked:

"What is one of your favorite ways of spending your spare time?"

41% say they prefer reading or a combination of reading and other activities.

16% indicate their interests are in arts, crafts, or fine arts, such as playing the piano, attending musical entertainments.

11% choose sports and out-of-door activities.

10% say they like to spend their spare time attending the theater, movies, or concerts.

9% mention listening to the radio or playing records.

13% mention other activities: lectures, study courses, extension work, clubs, or church work.

The survey included 2,114 confidential interviews about equally divided among the seventeen cities.

An Old-Time Country Fair Goes "Modern"

—The fine craft creations of today are the heirlooms of tomorrow. A preview of some of these heirlooms of the future and a glimpse of how they are made will be available to interested spectators in Louisville, Kentucky; in Chicago, in Lafayette, Indiana; and in New York during January and February. The Little Loomhouse Country Fair will show exhibits of handloomed textiles, a weaver-in-action, and constructive information on weaving techniques and patterns in a gala atmosphere patterned on the old-time country fair, complete with days devoted to special groups. After an advanced showing in Louisville, home of Contemporary Handwoven American Textiles, the Fair will go to Chicago where Marshall Field will play host from January 7 through January 26. There will be a small exhibition at Purdue University during the conference of Indiana women during the second week in January. In February the Fair will "pitch its tents" in New York City.

Material for Leaders—Fifteen new booklets from the National Recreation Association on such subjects as games, songs, dramatics, athletics, sports, were put into the hands of each playground leader in Portland, Maine. The leaders used them to great advantage, according to a report from the Recreation Commission of Portland in its *Annual Report for 1944*.

"Goin' Fishin'?"—The Parks and Recreation Division of the Department of Public Welfare in St. Louis, Missouri, has three active fly and bait casting clubs which use the lakes in three large



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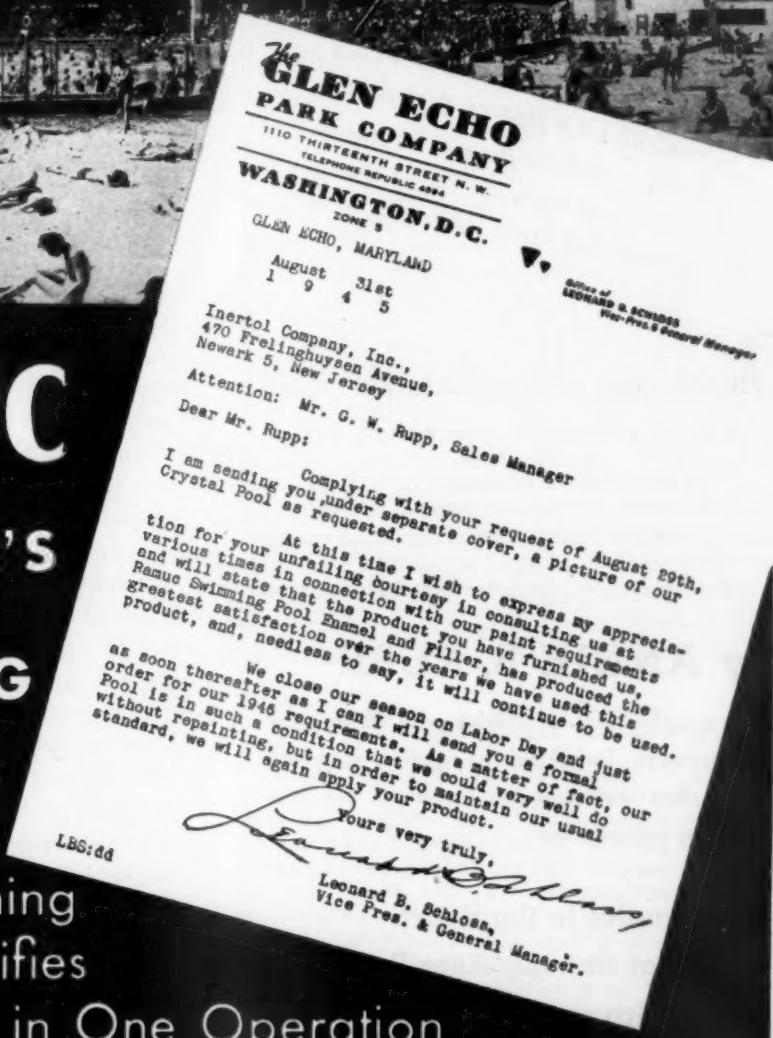
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Forums by Air

THIS MONTH the Division of University Extension, Massachusetts Department of Education, inaugurates "The Massachusetts Plan" for education by radio. This plan stems from a firm conviction that the adaptation of certain functions of education to radio is essential. It has become increasingly evident that radio, as a means of communication, has a unique power to make the world's great music, the ageless masterpieces of drama, and the characters of literature, come alive over the air waves. More than that, it is bringing the ever-changing picture of world affairs to the radio listener almost at the moment these changes are taking place. Radio has helped to remove the barriers of distance to the point where America can no longer live as a nation within itself.

The Division has chosen the National Broadcasting Company's "University of the Air" series, *Our Foreign Policy*, as the first course to be offered under the Massachusetts Plan in response to the expressed desire of the public to have an opportunity to hear history in the making as told by men and women who are making history. Students following the Massachusetts Plan will listen to the regular program, *Our Foreign Policy*, each Saturday evening between 7:00 and 7:30 from the New England Westinghouse Stations. These broadcasts will be supplemented each week by another quarter-hour broadcast on Saturday mornings from 9:15 to 9:30 on Radio Station WBZ and WBZA, when an outstanding authority on foreign affairs will comment on the network discussions, will help to clarify problems of our foreign policy, will suggest collateral readings and will otherwise assist the students in their appreciation of the problems of government. Registered students will be sent study materials and will have an opportunity to qualify for college or professional credit by writing papers on assigned topics and reports on the broadcasts.

parks of the city. The Division maintains adequate dock facilities and as soon as materials are available plans to install lighting equipment on the docks.

The clubs are taking an active interest in young people and are sponsoring fishing activities to the extent of providing equipment where it is necessary. Junior clubs are becoming active under the direction of the older followers of Izaak Walton.

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The Arts as Recreation

(Continued from page 521)

silkscreen process along the way—and is now putting together 500 folios of the prints for schools, libraries, museums and designers. They will be used for study purposes, for exhibition, and as designs for textiles and weaving—a brand new contribution to the art and design field. And our student will be well repaid—in cash among other things—for her interest in art as a leisure pursuit.

These are not isolated examples. You could cite many others from your own experience.

Taking all the evidence and potentialities together, I am encouraged to believe that an emphasis on art as recreation, a broad program of self-made music, arts and crafts and plays enriched by ample opportunity of seeing and hearing the best that others can do, and an inventive and good leadership which shows the way, can produce a great cultural enterprise out of which will flow the currents which inform the life of the community with dignity and meaning. And that for countless more individuals, young and old, art—as recreation—and daily life can be joined in truly an art of living, one and indivisible and enduring.

The Rural Community Program of Merom Institute

MEROM, INDIANA, is a small town of 400 people in southern Indiana. It was the site of Union Christian College which was discontinued during the depression period. In 1936 a number of agencies of the Congregational Christian Church in southern Indiana and Illinois took over the college property and made it the center for administration of rural services to the area covered by these agencies.

Merom is located within fifteen miles of the center of population of the United States, and lies in the general farming area south of the corn belt and north of the cotton belt. It is a typical small village-centered community with the usual village organizations and services.

The development of rural services began with a community program in recreation, partly because recreation is a comparatively easy place to begin, partly because the wholesome use of leisure time is one of the acute problems during peace times in village and country communities, and partly because a community that learns to play together has taken a long step in preparation for working together. In addition to these reasons, Merom chose recreation as a starting point because three factors were present which leaders felt must always be taken into account in planning for community action: (1) There was a need. (2) There were resources to meet the need. (3) Community attitudes were right.

The attitude of the community as a whole was strongly favorable to a program which would provide recreation for the young people who were at that time unable to attend college or to find employment because of the depression, although there was a somewhat vociferous opposition from a few of the pillars of the local churches.

The program, however, did not stop with the young people. Convinced that play is essential to the human spirit at all ages, community nights were arranged for family groups, and became the unifying basis for many other serious community enterprises. The very young were cared for separately, but ultimately high school, older youth, mature adults and grandparents all played together.

The recreation program was not entirely successful, however, as some failures were met with



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in efforts to broaden the range of activities. Arts and crafts were never successfully developed, primarily because it was not possible to secure capable, enthusiastic, and contagious leadership. The same was true of community singing and dramatics.

The recreation program was used as a basis for the development of a cooperative self-help program to provide employment during the depression and for the successful promotion of a home ownership effort among others.—Based on an article by Shirley E. Greene, "Adventures in Rural Community Action," published in *Social Action* for May 15, 1945.

Children's Theater Goes Traveling

(Continued from page 536)

Children's Theater Committee composed of women prominent in the city's civic and church affairs. This volunteer group acts in an advisory capacity, helping to select plays and advising on audience reaction. Then the City Division of Recreation with the financial aid of Miller & Rhoads takes over. Try-outs are announced, roles cast, and the

A Recreation Executive Thinks About Postwar Recreation

JUST A THOUGHT or two more on the subject of postwar recreation. It seems to me that something must be done to offset the notion of the teen-ager that no play is worthwhile unless it is in a crowd. Some evenings at our youth center dances, when other dances have taken away the crowds, the "sophisticates" come in, look around, see some fifty boys and girls in the room and slink away as if they were exposed to some contagion. On normal nights when the crowd is around 600 the dancers come troupeling in as if bliss were spelled m o b. The principal of the high school here deplores this fact. He says that his pupils are unhappy at a dance or football game unless "the whole world is there." The head of a music school told me that when the war started she naturally lost a great number of her violin pupils. As soon as the young children saw this falling off they left en masse.

What sort of creative play can ever come out of this mob recreation? How can the boy get to know himself and his neighbors? It seems to me that physiology teaches us that we human beings are at our lowest intellectual and moral ebb when we are in a crowd and yet this feeling of being a part of a mob seems to be all the young people need for happiness. It is as if they are trying to *lose* instead of *find* themselves. After awhile there won't be any individuality left for them to explore.

What is the answer? Is it more emphasis on home play? A return to such simple activities as a hike in the woods with one or two friends? A game of chess with father? I wonder.

—Letter from Josephine Blackstock, Director Play-ground Board of Oak Park, Oak Park, Illinois.

actual production begins. In the plays children take child roles and adults take adult roles. Their time and talent, like that of the technical workers, is volunteered in the interest of many children of the city who might otherwise be denied the opportunity of enjoying drama.

Publicity

Children learn of the productions through various means. The Recreation Division has found that postal cards sent to past patrons of the chil-



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dren's theater, whose names and addresses are taken when they apply for tickets, is one of the most valuable methods of notifying the public and insuring a full house. In order not to limit the opportunity to those who have already seen the Aladdin Players' shows, posters and handbills also are distributed in the schools, community centers, and playgrounds.

The newspapers have been very cooperative in using features and news stories on the cast, scenery, committees and other parts of the program, as well as pictures which are taken by the Recreation Division at early rehearsals for advance publicity. Radio stations obligingly use spot announcements just before the presentations and one station has offered regular fifteen minute spots for children's theater programs.

Miller & Rhoads devotes much of its commercial advertising space in the newspapers and on the air to advertising children's theater productions. Prior to each new play the cast and technical staff are thanked for their part in making the play a success by a large spread with pictures and names.

Already about 10,000 children have seen children's theater plays. Theater lovers in Richmond are hopeful that this adventure will be the incentive to a larger and more extensive program for the city. The dream of a municipal building as a memorial to the talents of our youth and for the enjoyment of thousands is a thing to be realized in the future. Meanwhile, through cooperation and the desire to make drama available to its children, Richmond forges ahead, each year striving for a higher plane of recreation for all her people.

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Indoor Carnival

(Continued from page 511)

facing the contestant. A short distance is measured off between contestant and basket. Object: To toss tend cards into basket, one at a time. Score: 5 points.

Booth Number Eleven—"Rack the Hat"

A regular hatrack is used and from a short distance an attempt is made to "rack the hat." Any type of hat can be used. Five attempts, 10 points for each successful one.

Booth Number Twelve—"Bouncing Ball"

A container is set on a chair or in the center of a taut sheet. The participant is given five tennis or ping-pong balls. The object, from a distance, is to bounce the ball on the floor once at such an angle that it drops into the container. Five points for each successful try.

Ball Scotch

BALL SCOTCH is a cousin of hopscotch. The object of the game is to bounce the ball from square to square in the order in which they are numbered.

Use the width of the sidewalk as the width of the court, and three cement squares as its length; divide it with chalk lines in the hopscotch manner.

Bounce the ball into square one, and on the rebound direct it to bounce into the square numbered two, and proceed to the last square. Use only one bounce to a square and hit the squares in order without any intervening bounces in or out of court. Lines are good in determining whether a square is hit. Players can step in the court as needed.

Beginners can start their second turn with the number missed. Experts can play an elimination type in which each player has one turn in an "inning" and the player who proceeds to the highest number wins a point.

As skill is achieved the court may be drawn up to include more numbers or different sized squares or different shapes of targets.—*Frances Schaar, University of Illinois, Chicago, Illinois.* From the September, 1945, issue of *The Journal of Health and Physical Education*.

Booth Number Thirteen—"Keep Your Beans Dry"

A wash tub is filled with water and a small tin pie plate is floated on top. A few feet away, the contestant stands with ten beans in his hand and, tossing one bean at a time, tries to toss them on the floating pie plate. This isn't as easy as it might appear, for the beans have an aggravating tendency to bounce off the plate and into the water. For each bean remaining on the plate, 10 points are scored.

Booth Number Fourteen—"Nail Driving Contest"

A solid wooden plank or beam and a No. 20 common nail are used in this contest. The contestant is given a hammer and tries to drive the nail flush with the board. If he does it in seven tries he scores 15 points. In six tries—20 points. In five tries—25 points. For each extra try over seven, deduct one point from 15.

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Booth Number Fifteen—"Hit the Baby"

A regular shelf-like arrangement with compactly-filled cloth dolls sitting on the shelves. A gymnasium mat is hung behind the shelf to form a cushion for the impact of the balls. Object: To knock the doll over with a baseball from a specified distance. Three tries—10 points each.

Booth Number Sixteen—"Guessing"

A jar is filled with beans or pennies. An attempt is made to guess the correct number. Those guessing within 100 of the correct total receive 30 points. Within 200 of correct total—25 points. Within 300—20 points.

Booth Number Seventeen—"Chicken Feed"

The contestant uses a soda straw with which he attacks a pile of beans. By "pulling" on the straw, a bean attaches itself to the other end. Object: To pick up one bean at a time in this manner and deposit it on a plate. Time limit: 30 seconds. Score 5 points for each bean placed on the plate.

Besides the above-mentioned stunts and activities, there were others also, such as, "Wheel of Fortune," "Drop Beans in Bottle," "Ring the Nail" (jar covers tossed at protruding nails on a board), "Chuck-a-Luck," "Dart Throw," "Golf Putting." And, of course, a Fortune-Telling Booth always attracts attention and a line of customers. For the Halloween Carnival a "Pin the Tail on the Cat" while blindfolded was held and a "Bobbing for Apples" activity was carried on in the center of the gymnasium.

The variety and number of activities at this Carnival, as well as the interest and cooperation of the volunteers assured its success. The above program could easily be adapted to almost any situation and provide entertainment and fun for all!

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Friends Through Recreation

(Continued from page 530)

Puppetry is a natural field for using nationality groups, as is the storytelling hour. There are, perhaps, no better background materials on which to construct puppet plays than the legends and fairy tales that have come into our culture by way of other countries. Many of these have been set down by such tellers of tales as the Brothers Grimm or Hans Christian Andersen. Others, or variants of the published versions, may well live in the traditions of the family around the corner from the playground, and members of that household will, perhaps, find in those stories a thing they can offer with pride to their native-born friends. Details of authentic costuming for puppets—or for live actors, as far as that goes—and for settings in the puppet theater can come from some member of a nationality group. When members of a recreation department in California were seeking first hand information about the interior of a house in a small Italian town as it would have looked centuries ago, they discovered a small tradesman who had spent his boyhood in that very village and whose family had lived there—in the same house—for hundreds of years.

Storytelling, too, especially where the adult storyteller encourages the youngsters at playground or play center to tell stories of their own, can draw on the wealth of legends familiar in the homes of people who have come to this country from other lands. These tales may, in turn, lead naturally and easily to simple dramatizations of this material.

NOTE: Part II of *Friends Through Recreation* will be published in the February 1946 issue of RECREATION.

Recreation Goes Political

By KATHERINE STROUD

A NEW WRINKLE in politics is the one worked out by the young people who make their homes at Altgeld Gardens—war housing development in the Calumet area, operated by the Chicago Housing Authority. Candidates campaign on a platform of recreational interests for election to the office of "Commissioner" in the Altgeld Junior State.

In the Preamble to their Constitution they state: "We, the youths of the Altgeld Gardens Community, join our hearts, our minds, and our hands to work together for our entertainment and for our physical, mental, and spiritual development and for the preservation and betterment of the property and reputation of our community."

Commissioners of Music and Art

"Citizens"—all those who are unmarried and between the ages of thirteen and twenty-one—are entitled to vote, and if they are high school students, are eligible for office. Elections held in August placed in office Commissioners of Music, Art, Dancing, Athletics (girls and boys have separate Commissioners in this case), Woodcraft, Newspaper, and Labor, along with a Governor, Lieutenant-Governor, Secretary of State, and Treasurer of State. The Constitution further provides that additional Commissioners may be elected later on, should new interest and activity groups be organized. This can be accomplished if twenty-five persons so petition.

Each of the Commissions, according to the Constitution, "shall encourage, promote and aid individuals and groups in the development and advancement" of the particular activity with which it is concerned.

Altgeld Gardens has a population of fifteen hundred families, or more than seven thousand individuals. Well over a thousand of these are "citizens" of the Junior State. Since Altgeld is located at some distance from other established communities, it is particularly important for the young people to take part in making their own interest outlets. They are already doing a splendid job of this and have made intensive use of the community facilities contained in Altgeld's "Children's Building."—Reprinted from *Recreation News*, Chicago Recreation Commission.

Magazines and Pamphlets

Recently Received Containing Articles of Current Interest to the Recreation Worker

MAGAZINES

Safety Education, November 1945

How School-Age Pedestrian Accidents Occur, Elizabeth Hayes

Journal of Health and Physical Education, November 1945

Competition as a Factor in Learning, Leo Miller
Writing Scripts for Better Teaching Films, Frederica Bernhard

Postwar Trends in Physical Education Programs
An Ideal Outdoor Tennis Practice Board, Elizabeth Beall and Margaret Verkruzen

The Function of the Teacher in Modern Dance Composition, Gertrude L. Lippincott

Parents' Magazine, November 1945

Memorials That Live

American Forests, November 1945

How to Plan and Maintain a Memorial Forest

The Camping Magazine, November 1945

Organized Camping—Already a Profession, Frederick L. Guggenheim
Let's Have Fun! Edgar T. Stephens
Day Camping, Reynold E. Carlson
Program Committee Report, A. Cooper Ballantine
Workshop on Camping for the Handicapped

Hygeia, December 1945

A Purchasing Guide for Toys, Lois K. Ide

Scouting, December 1945

Scout Week, February 8-14, 1946—Some Helpful Program Ideas, Wes Klusmann

Parks and Recreation, November-December 1945

Plan for Conservation, Clayton F. Smith
Rescue Work at Pools and Beaches, Arno P. Wittich

PAMPHLETS

Backyard Block Playlots

Hiking for Recreation

Chicago Recreation Commission, 139 North Clark Street, Chicago 2, Illinois

Accident Facts, 1945 Edition

National Safety Council, Inc., 20 North Wacker Drive, Chicago 6, Illinois

Youth in the Rural Community

Youth Section, American Country Life Association, 734 Jackson Place NW, Washington 6, D. C. 10¢

Official Ice Hockey Guide—1946

A. S. Barnes and Co., 67 West 44th Street, New York 18, N. Y. 50¢

Parks, Beaches and Recreational Facilities for Los Angeles County

Report of County Citizens' Committee, Haynes Foundation, 2324 South Figueroa Street, Los Angeles 7, California

Recreation—A National Economic Asset

Federal Security Agency, Office of Community War Services, Division of Recreation, Washington, D. C.

Suggested School Health Policies

Health Education Council, 10 Downing Street, New York 14, N. Y. 25¢

Improved Family Living Through Improved Housing

The Woman's Foundation, 10 East Fortieth Street, New York, N. Y.



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Music Week in Recreation Departments

(Continued from page 538)

He reported that the opportunity had been greatly appreciated by the public and had brought in much favorable comment from parents, musical instructors and musical organizations. This was St. Paul's first attempt at an amateur "musical round-up" and it will be repeated on a large scale this year, with wider cooperation among the musical forces of the city.

Alton, Illinois, long in the forefront of Music Week participation by the recreation authorities, gave an example again last spring of the way to organize a medium-sized city so as to derive from the occasion the maximum benefit for year-round musical development. Here the Recreation Department, Ethel M. Paul, Executive Secretary, worked hand in hand with the Business and Professional Women's Club in staging a series of 274 programs, large and small. These reached service clubs, churches, schools, hospitals, recreation centers and industries, as well as a variety of individual groups. The response of audiences and par-

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ticipants confirmed Miss Paul's opinion that "Our city is sold on Music Week and looks forward to it each year." Mayor Malone's proclamation commended the sponsoring organizations for their promotion of music as a common interest in a democratic world.

What can be done in still smaller places is illustrated by the Upper Peninsula of Michigan, where a cluster of six communities appointed a joint Music Week Committee, headed by Mrs. Fred C. Stoyle of Houghton. A Hymn Festival the opening Sunday filled to overflowing the largest church in the Copper Country. Recalling sometime later its impressive quality, Mrs. Stoyle wrote, "I wish you might have heard that group singing 'A Mighty Fortress Is Our God.' Such melody and such harmony! It was truly a hymn of assurance, of faith and hope for the peace to come."

The National Music Week Committee always recommends that participation be suited to conditions and schedules be neither overcrowded nor over-elaborate. More and more the local chairmen and workers are learning to highlight through Music Week what has been accomplished during the year and to stimulate "hope, faith and assurance" of what may be accomplished, musically, in the future.

All municipal recreational directors should appraise the value of Music Week as a means of encouraging local musical activity throughout the year. It can be, also, a beneficent influence in promoting the cooperative spirit among musical organizations, and between such organizations and others, which utilize music in an incidental way.

A Family Fun Workshop

A SUCCESSFUL FAMILY recreation workshop came into being last spring in Austin, Texas, as a result of an idea which came to the chairman of recreation of the Parent-Teacher Association of Wooldridge Grade School. She took her idea to the head of the Women's Physical Education Department of the University of Texas who received it enthusiastically. The next step was consultation with the City Recreation Department, and then came action!

A co-chairman was chosen and committees appointed. Together they developed a plan for a unique adult recreation project in family education. From it the participants were to derive benefits that they could use not only in the home but in the community as well.

Throughout April six workshop meetings were held—five at the Austin Athletic Club and the final one at Wooldridge School. Each meeting was devoted to a certain phase of family recreation: music, games, folk and square dancing, handcrafts, family dramatics, and family play. The project was widely publicized by the newspapers, the Austin City Council, and the school children.

At the first meeting a professor from the University's School of Music discussed ways in which families might enjoy music together—playing records, listening to the radio, singing, and the like. All the participants were given mimeographed sheets containing lists of songs and family radio programs, and the meeting closed with group singing. On game night, lists of various types of games, plus a bibliography, were given out, and then many of the games were actually played.

The folk and square dancing night had the biggest turnout. Austin's pioneer music group furnished the music, and there were squares for "seven and seventy." A hundred and fifty dancers were on the floor at a time, with about that many more on the sidelines.

Handcraft night was the finest program of all, chiefly because experts in many crafts contributed their skill and knowledge. Groups of men, women, and young people gathered around tables where every imaginable activity went on—rag-doll making, fancy paper-cutting, linoleum block printing, soap carving, pottery making, clay modeling, weaving, wood carving, and many more.

Family dramatics night featured charades, storytelling, circle storytelling, and other group pastimes. Family play night, the final meeting, was

held at the school. More than a thousand people came, and had a wonderful time. There was no charge except for soft drinks and ice cream.

Not only the school but the school yard was swarming with activity. Outside there were relays, softball, tug-of-war, dodge ball, boxing, horseshoe pitching, and table tennis. Inside there were square dancing, checkers, storytelling, games, a marionette show, and a singsong.

Throughout the series of workshops the physical education department furnished groups of girls who supervised the play of the younger children. Each night too, P.T.A. hostesses met the guests.

From start to finish the whole project was a marked success. There was no cost except for a little mimeographing and for the materials used on handcraft night.—From an article in the November, 1945, issue of *National Parent-Teacher*.

The School Takes a Hand

(Continued from page 531)

talks first? What do you say when leaving? Who sits down first? Who stands? Why should you listen well?" It was interesting to see how the boys performed such little courtesies as opening doors, and removing hats, at first self-consciously but later on with greater self-assurance and dignity. Each group was impressed with the courteous reception, the discussion with the director, and their own attitude changed, as they met courtesy in their meetings. It can be truly said, that the people interviewed were delighted with the visiting groups and commented favorably about them. (Not the least value of the project lay in the knowledge the teacher gained of her pupils and of their needs.)

After each interview, the group discussed the information gained, wrote a report and put it into a classbook. Finally when the year drew to its close, they combined all the facts into a program. The gym teacher helped them with an exhibition of games which are usual on the playground. The safety teacher summarized safety rules. The information was woven together and presented in dramatic form as their final program to the parents. Thus, they brought the problem directly home. One of the youngsters summed up: "You don't need to get into trouble this summer."

They didn't get into trouble. Not those youngsters! For they played safely and happily through the long summer—played and learned under competent leadership to use their hands and energies constructively.

JANUARY 1946

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Creative Recreation

(Continued from page 523)

Although few of these men will actually become commercial artists, this work has particular value. It lays the foundation for the creation of attitudes toward activity, good work habits and creative achievement. Although the individuals themselves may not realize it, we who have worked in the hospital setting as American Red Cross recreation workers know that often the vitality and appeal of one man's poster advertisement may be the factor which has awakened another patient from his lethargy and enticed him from his aloneness on the ward to make his initial entry into the Recreation Hall activities.

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Beating Swords into Ploughshares

By Comdr. NATHAN L. MALLISON, USNR

JAPAN IS A VERY mountainous country. Many of its islands rise abruptly from the sea. Tunnels are numerous; gardens, in many instances, are terraced; cities are often stretched along narrow shore lines or rise, tier on tier up—the sides of hills.

To a Welfare and Recreation Officer, searching out suitable sites for Fleet Recreation Centers, such terrain is anything but encouraging. But, sailors must stretch their legs ashore, and they do get tired of buying souvenirs and tramping the streets of bombed out cities.

Sasebo, the former location of a large Jap naval base, has a fine harbor. Many of our ships use it. Apparently, the only level ground was near a microscopic air strip. Two softball diamonds were set up there, one for Marines and one for the Navy. More land was still needed to accommodate liberty parties.

Today, a Seabee officer met a few of us from the ships with a couple of jeeps and took us through a narrow cut in the rocky hills to a spot, hidden from ordinary view in the harbor, that had been a yard for the construction of Kamikaze (suicide) boats. It fronted on a little bay opening on the opposite side of the hilly peninsula. Scores of the little speed boats, meant to carry damage to our ships and death to their pilots, were awaiting launching.

Sketches were soon being made, using the hood of a jeep for a drawing board. Here four softball diamonds, there the boxing arena, a Chief Petty Officers' Club on that little hill, this boat shed a club building for the enlisted men. Let's see, we'll need some basketball courts, a tennis court or two, facilities for volley ball and badminton. Almost forgot about the barnyard golf! What do you think about a few plywood kayaks on the beach? Can do!

Tomorrow, working parties from the ships and some CB's with bulldozers, trucks and hand tools will arrive. The Chiefs will want to put the finishing touches on their club in person.

Some Jap prisoners of war will be brought in to move their queer little boats over to a place where there will be a nice Halloween bonfire. Next week, it will be "Batter up!" "two points for me," "side out—service goes over," on the site where a few months ago, the little yellow men were figuring out how to hurl a thousand pounds of high explosive

A Program Carries On

(Continued from page 515)

is the opportunity to participate in the final concert presented in one of the park music centers.

Last summer Junior Programs brought another musical treat to the children of the community. With the cooperation of the University of Washington, it was arranged that the eminent Hungarian pianist, Andor Foldes, should present a concert designed especially for a junior audience. All interested children were invited to attend, without charge. This was the first affair of its kind ever given in Seattle but it proved so successful that the organization is already looking for another opportunity to "treat" young Seattlites.

Still very much in step with the times, Seattle Junior Programs has created a "Postwar Planning Committee." If the organization could gear itself to a community at war it must also be ready to gear itself to a community in reconversion and in peace. It must be ready to take its place with those who will envision and plan for the future cultural life of the Northwest.

Recreation "About Faces"

(Continued from page 512)

pletely dominate it. We know that the things which we do ourselves mean much more to us than those which we see done. To us this is a world of reality. We know, too, that it is none too good for any person to live in a world of imagination too much, and oftentimes an onlooker projects himself into the scene at which he looks. It is natural that the spectator type of entertainment surpasses in appeal the participation type for it is simpler and easier for the individual to look than it is for him to exert himself. The same is true of the recreation leader. It is easier to plan and execute the spectator type of entertainment than it is to lead individuals in the participation type. However, the value of the spectator program is transient and temporary, whereas the participatory program may carry over into a hobby or an avocation.

Whether one is conscious of it or not, he participates in some kind of recreation, be it that of a mechanical, cultural, mental or physical activity. As recreation about faces, the eyes of the American people are focused on it for, at last, its true value is being recognized and appreciated.

at one of our ships in little speedboats with a fanatic at the wheel. That is beating swords into ploughshares!

Parks and Recreation in the Postwar Period

(Continued from page 518)

laxed in the design of home grounds. The display of many of the new and less common varieties of plants encourages their introduction into private gardens. In these ways, and also by testing the new varieties and keeping records of the results, there is a substantial value to the community as well as to the student and scientist. And don't forget the educational value of these gardens to school children!

Time does not permit me to go into all the various forms of recreation which have come to be accepted. However, every park man worthy of the name will know just what his community should have and what it can afford to provide, so it is up to everyone connected with the park movement in our localities to study the requirements of his particular community and to do his utmost to provide for the public the things they want.

Education

We fully realize that education is the basis on which we promote ourselves, and in park and recreation work it is important that we sponsor practical education through in-service training of our employees. There is another form of education entirely separate from the education of park personnel, and that is public education and interpretation. We must offer our citizens opportunities for nature education. The depression showed us that we as a people had relied very much upon that which might be called "man-made recreation." Golf balls, tennis balls, strings for tennis rackets, admission fees for movies and the like, wood and other materials for craft work—all had suddenly become financially impossible and we were left high and dry.

There are some resources which no depression can take from us. No depression can deprive us of our trees and flowers, insects and birds, sunsets, stars, storms. But to enjoy and appreciate these thoroughly one must be intelligent about the marvels of nature they demonstrate and represent. We must, therefore, help our young people and adults to view the beauties and wonders all about with the intelligent appreciation that gives deep and lasting joy. We are the people who control the facilities which can bring this joy through nature into the life of America. A serious responsibility rests upon us. We must evolve a program of nature activities

and of cooperation with other education and recreational agencies.

We are confident that an interesting program of nature recreation activities can be made the source of great leisure-time joy. In addition, it will bring with it mental, spiritual, social and civic values. Outstanding among the latter stands the matter of conservation. We preach conservation, and in some of our states the teaching of it in the schools is obligatory by law.

Conservation

To conserve means to protect. One is not apt to protect that for which he has no special love. One is not apt to love that which he does not know or understand. To know and to understand nature is bound to result in love and admiration for it. Therefore, our safest promotion of conservation is to bring our boys and girls into close contact with nature at the very earliest age and all through their school and their leisure-time life. A by-product of this conservation interest may well be a greater respect for and conservation of park property.

New Publications in the Leisure Time Field

Fun on Horseback

By Margaret Cabell Self. A. S. Barnes & Company, New York. \$3.00.

To THE HORSEBACK RIDER or the would-be horseback rider Margaret Cabell Self has advice to offer on all the many phases of the pastime. Her book is an excellent handbook on horses, their care and training and use for pleasure or profit.

Soccer

By Samuel Fralick. A. S. Barnes & Company, New York. \$1.25.

DESIGNS AND ILLUSTRATIONS add to the text written by the soccer coach of Kelly High School in Chicago of this new handbook on how to play soccer.

Cheerleading and Marching Bands

By Newt Loken and Otis Dypwick. A. S. Barnes & Company, New York. \$1.25.

THE ABC'S OF CHEERLEADING and marching bands are clearly set forth in this book in such sections as Qualifications of Good Cheerleaders, Tumbling with Cheerleading, Important Steps and Marching, Marching Band Formations and Maneuvers and many others. The book is profusely illustrated with photographs and diagrams.

New Goals for Old Age

Edited by George Lawton. Columbia University Press, New York. \$2.75.

To ALL THOSE MEN AND WOMEN who are seeking an answer to the question of the proper place in today's society for the increasing numbers of elderly people, this book will be a welcome aid. It represents the considered study of many specialists on many special phases of the problem. If it does not provide the whole answer to the question, it does shed light on many of the dark places which have badly needed illumination.

Official Bowling Guide

A. S. Barnes & Company, New York. \$.50.

THE 1945-46 OFFICIAL RULES for bowling as set out by the American Bowling Congress and the Woman's International Bowling Congress are here published, together with information about the game and its players of interest to all bowling enthusiasts.

One-Act Plays for Today

Selected and edited by Francis J. Griffith and Joseph Mersand. Globe Book Co., New York. \$1.92.

HERE IS A GROUP of thirteen plays including monodramas and radio plays designed primarily for use in high school. These are interesting materials for study or production by formal drama groups.

Stephen Foster: Songs for Boys and Girls

Selected and edited by Ella Herbert Bartlett. Whittlesey House, New York. \$2.00.

THE WORDS AND MUSIC for fourteen of Stephen Foster's well-beloved songs have been combined in this book with a simple biography of the composer and charming illustrations to fit the mood of each song. The music arrangements have been simplified to bring them within the scope of young musicians.

A Child's Treasury of Things to Do

By Caroline Horowitz. Hart Publishing Co., New York. \$2.50.

HERE ARE 182 PAGES of suggestions for pastimes that children may carry on for themselves without the help of adults. The book is divided into six sections. *Things-to-do- when you're very young*, *Play ideas for when you're bigger*, *Playmate Fun*, *Party Games*, *For when you're in bed*, and *If you want to make a gift*. Emphasis is upon safety and the use of materials found around the average home. Instructions are clear and easily understood.

Two Barnes Sports Guides

THE OFFICIAL SOCCER GUIDE, including the laws for 1946, is edited by Douglas Stewart. *The Official Aquatics Guide, 1946-47* was prepared by Catherine Riggs. Both are available from A. S. Barnes & Company, New York, at a cost of 50 cents each.

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